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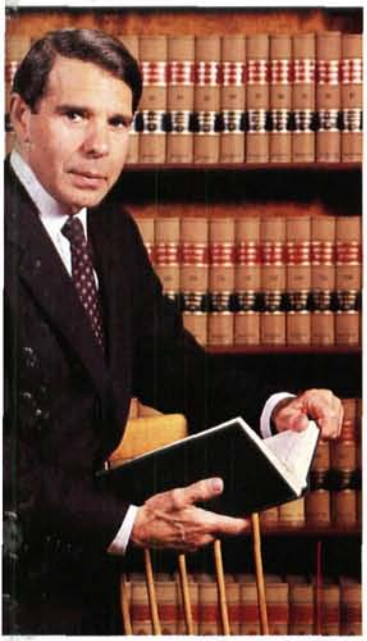
CRAZY FOR YOU

The Chief Judge, the Park Avenue Princess—And Passion Run Amok

By Eric Pooley

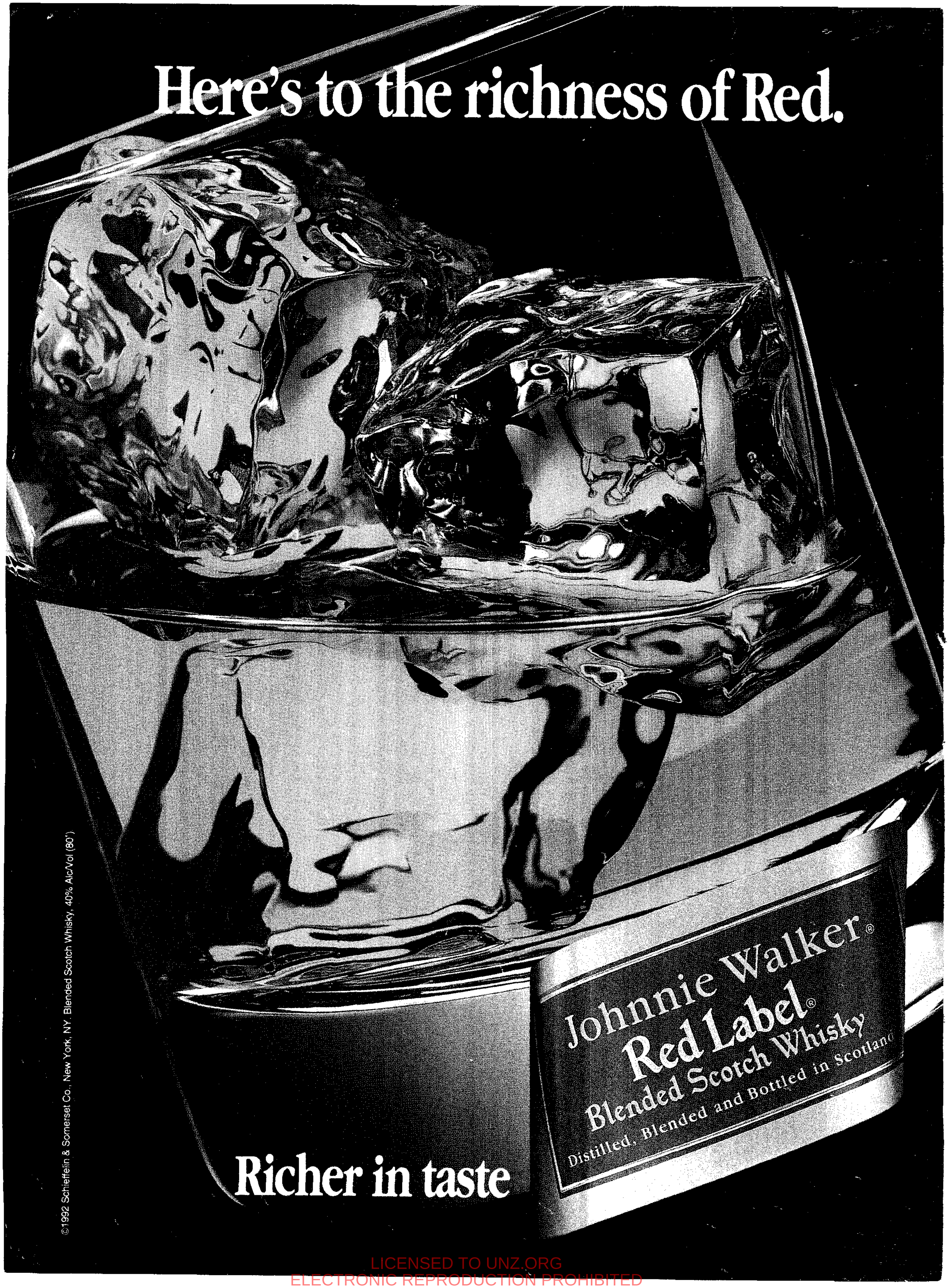


SOL WACHTLER

On a bright afternoon late last April, the clear-eyed and impeccably styled Republican fund-raiser **Joy Silverman** paid a quiet visit to Linda Ashland, the Park Avenue astrologer. **Silverman** (a typically assertive Aries) had celebrated her forty-fifth birthday earlier in the month, and she wanted Ashland to read her chart for

Continued on page 34

JOY SILVERMAN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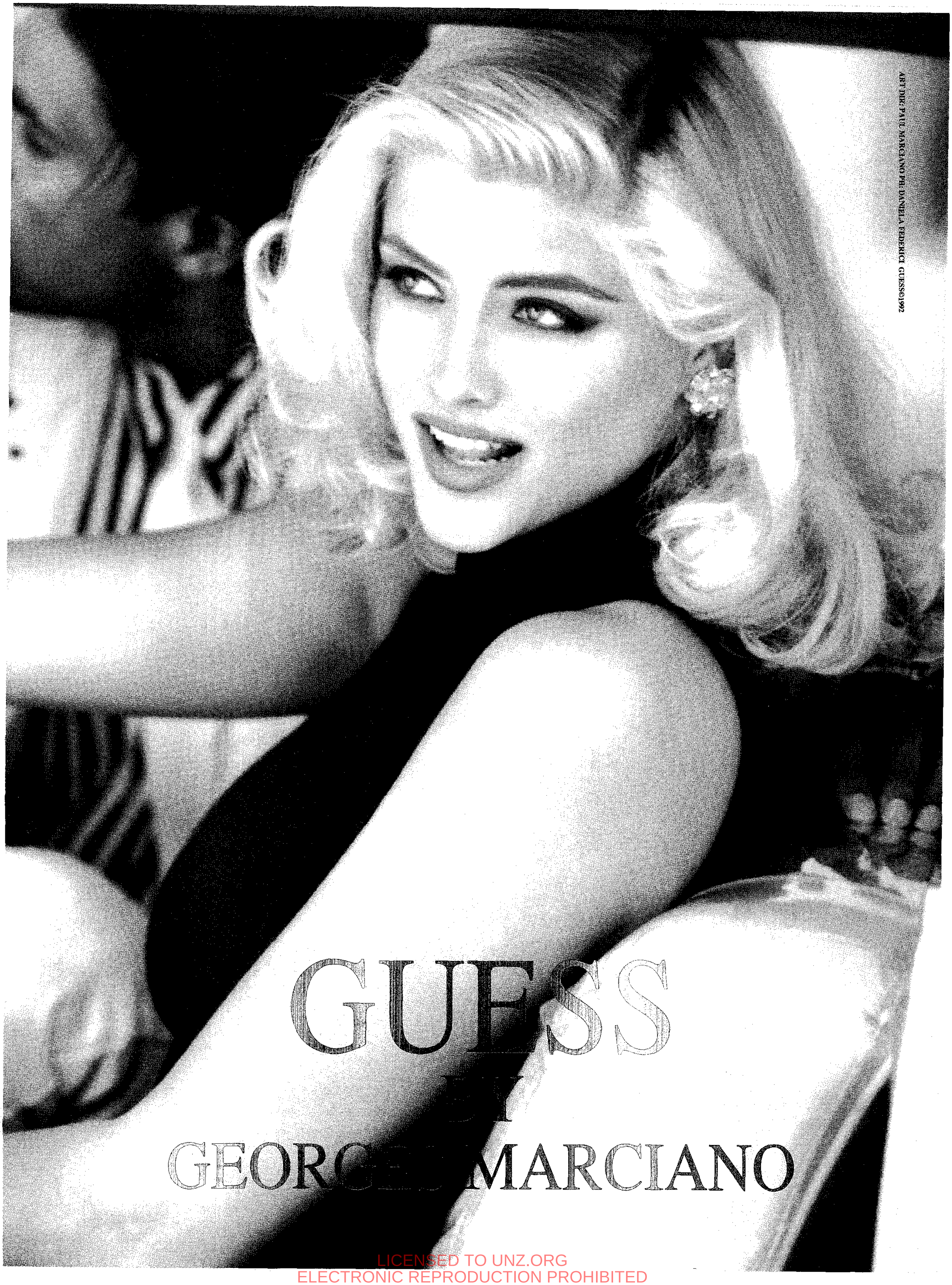
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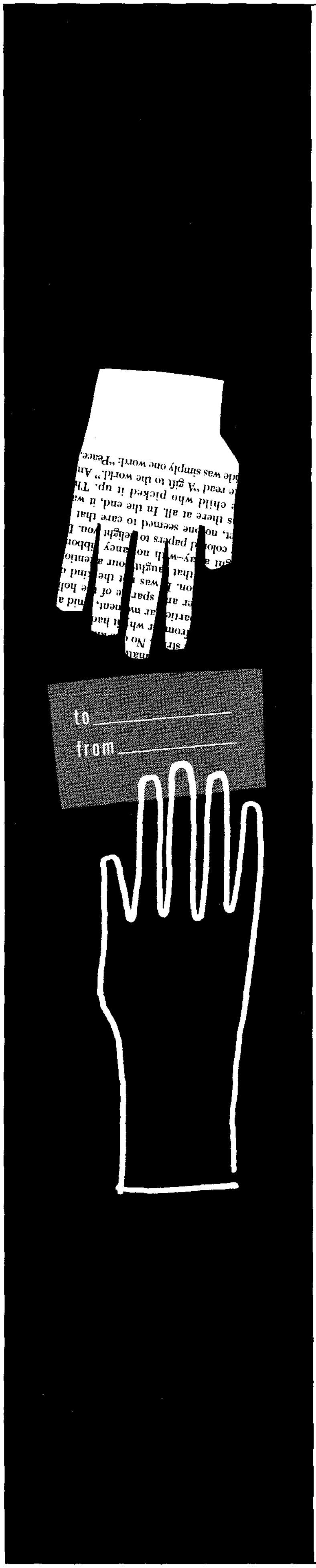

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VOL. 25, NO. 49 DECEMBER 14, 1992

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BY ERIC POOLEY

How could it happen? Easy. As doctors and ethicists ponder the mind of Sol Wachtler, chief judge of New York, they perhaps forget the power of love. They forget Amy and Joey, Charles and Camilla. Wachtler's unraveling, his fall from the bench, is a classic tale of unbridled—unhinged—passion. And anyway, who knows what lurks in the hearts of men? Eric Pooley takes a look.

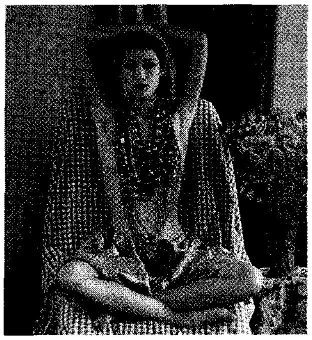
44 A Few Good Men and Women

BY MICHAEL STONE

Here, in time for the new president, are social programs that already work. In fact, they've worked for years. In this city, "charity" has come to mean lobster-bisque luncheons. But these folks do good for the thrill of it. Shown at left, by the horse, is Gretchen Buchenholz. She heads the Association to Benefit Children, and sued city officials to stop the warehousing of babies in hospitals. Her story, and others'.

70 Fashion: Regarding Henri

BY MARTHA BAKER



For fashionable art, and artsy fashion, drop by MOMA. Take cues from the patrons, all snazzy and smart. Then hit "Henri Matisse: A Retrospective." But look past the canvas—at his stunning couture. Working together for the first time, Matisse and Martha Baker dress the nineties. Get lost in silk harem pants, toy with a tunic. Find the perfect chapeau for staring at a bowl of fruit. Or the fabric for afternoon languors. Fauve easy pieces.

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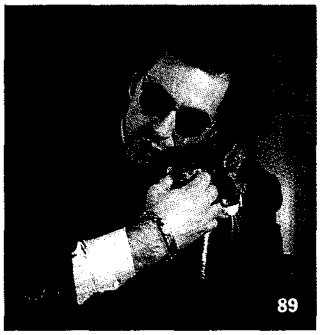

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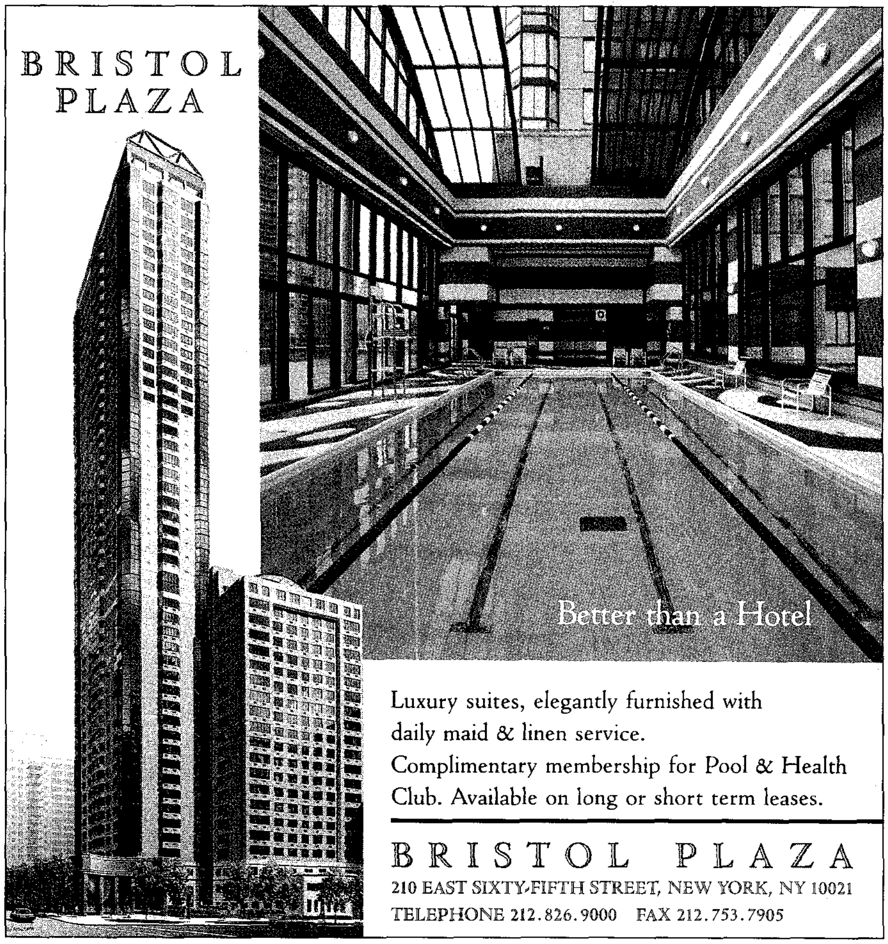

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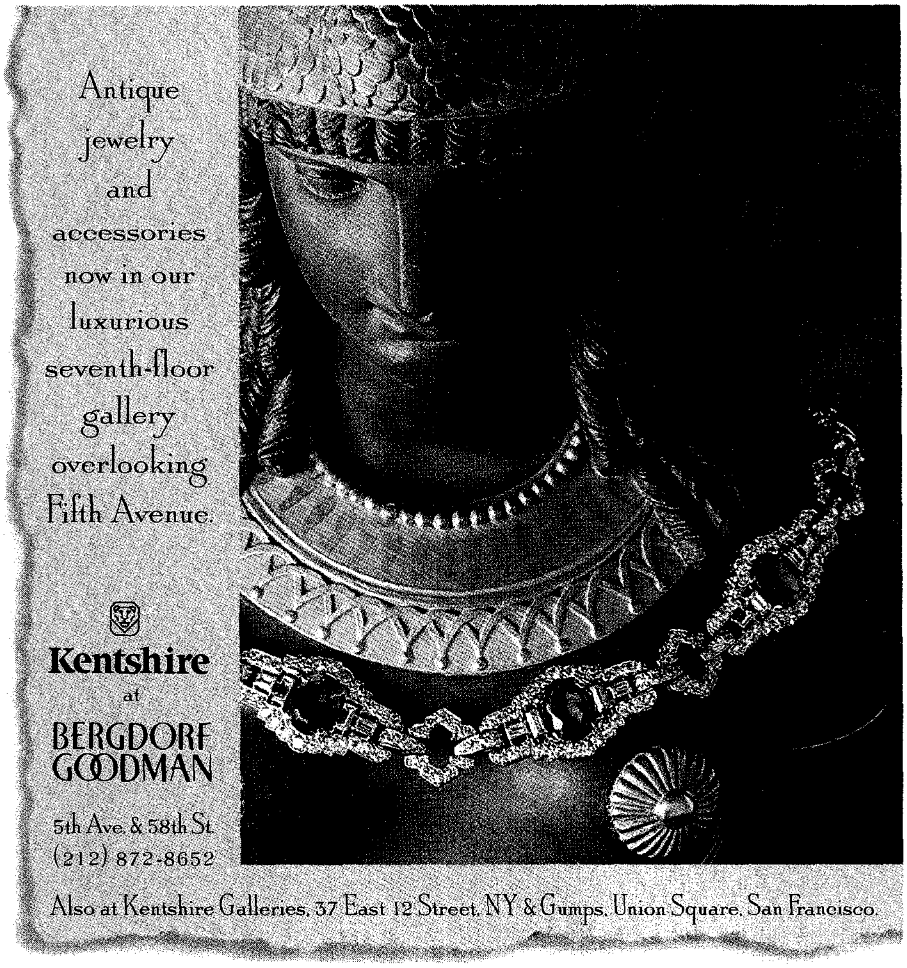

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LETTERS

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THERE IS ABSOLUTELY NO TRUTH TO THE statement by the "political insider" in *New York*'s "Intelligencer" item "Gerry to Politick Against Pat Next?" [November 30] that I intend to run against Pat Moynihan for his Senate seat. Pat Moynihan is my friend. He is a senator for whom I have the greatest admiration and respect. I consider New York State lucky to have his leadership, and I will support not only his run for a third term but also his runs for fourth and fifth terms if he wants them. I have also not "quietly resumed fund-raising" for a new Senate race; I have *noisily* resumed fund-raising to try to pay off a half-million-dollar debt from my recent Senate race. If any of your readers want to help, they can contact me. Finally, I consider this type of blind, unconfirmed item not only irresponsible but hurtful. I am getting on with my life, and this hand-wringing sulkiness that you depict is not how I feel or deal with things.

Geraldine A. Ferraro
Queens

Mortal Thoughts

MARILYN WEBB'S ARTICLE "THE ART OF DYing" [November 23] was deeply moving and one of the best I've ever read on the subject. I was also very pleased that Stephen Levine and his wife, Ondrea, were mentioned as authors of several books that have become an important source of comfort to thousands of people around the world during a most difficult time. I thought your readers would want to know that the Levines' books—particularly *Who Dies?* and *Guided Meditations, Explorations and Healings*—are both available in bookstores across the country.

Martha K. Levin
Vice-president and publisher
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IN 1987, MY HUSBAND WAS DIAGNOSED with colon cancer, and he was told he had six months to a year to live. He spent only a few weeks in the hospital and ultimately died at home nine months after the doctors had given us the news. (By the way, for loudly vocal critics of Canada's health service, I'd like to point out that he was treated at one of the country's best hospitals: He had surgery, radiation of the latest type, chemotherapy, and the support of an excellent medical team . . . all of which cost us approximately $500, and that was for

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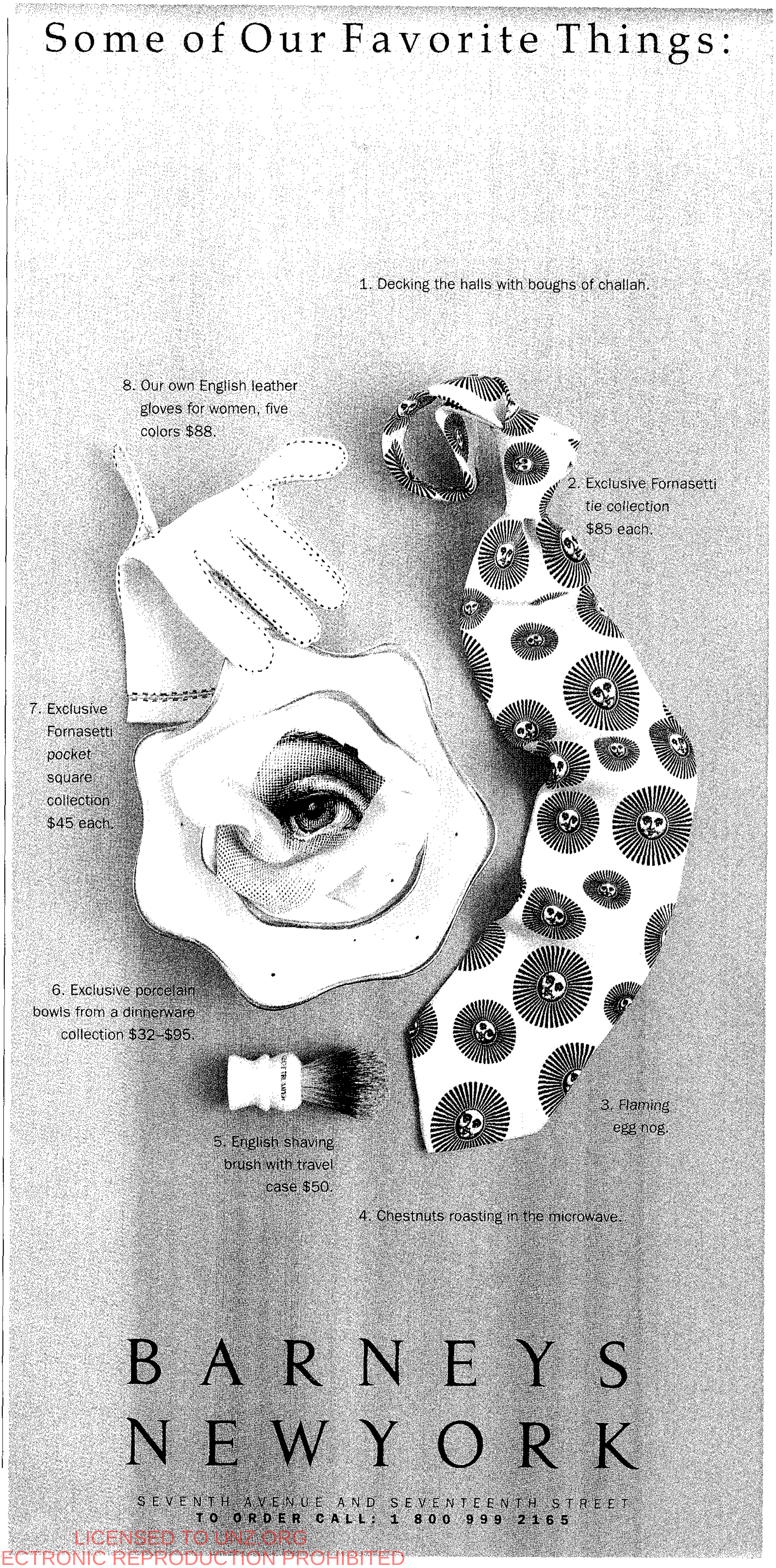
prescription medication—morphine—which was paid for through provincial hospital insurance.) We managed his final days at home with the family as best we could, and it made a big difference for all of us to be together in familiar surroundings. Even the family cat cuddled. It's never easy to say good-bye. After reading Webb's article, I wish I had asked more questions and listened more to the kind doctor who said my husband was tired and wanted to go.

Donna Leitch
Montreal, Quebec

MY FATHER DIED OF COLON CANCER IN JANUARY. The last two months of his life, he was bedridden and in agony. I know my father was very frightened about pain and lingering until death came. He was treated at a major cancer center where many sources who were quoted in Marilyn Webb's article work. Death did not come peacefully to my dad, and all of the compassionate people Webb spoke with were nowhere to be found. There were some nurses and the occasional resident who showed some kindness, but basically, family members were told that since we were having a hard time watching my father suffer so, we should seek counseling (though none was offered). If just one of the people on the hospital's staff could have spent a few minutes with my father—putting into practice some of the noble ideas they spoke of in Webb's piece—maybe today I wouldn't be so bitter.

Norma Silverman Kurman
Irvington, N.Y.

AS A PATIENT OF SOME OF THE VERY PRACTITIONERS mentioned in Marilyn Webb's article, I must take issue with the Vaseline-on-the-lens way Webb would have us look at pain, suffering, and death. Webb quotes a psychiatrist as saying, "Virtually all [pain] is controllable." Perhaps this information I got recently from another physician—as part of my treatment for twelve years of chronic pain—may balance the view: "As you've probably realized by now, we don't know very much about the whole pain process. There's a great deal we just can't do." Despite the truth of this quote, there is, as Webb says, also a good deal that physicians *can* do to control pain. But let's not sugarcoat reality. Webb's own wording—"Narcotics won't necessarily turn the terminally ill into addicts"—illustrates one of the most common reasons pain control is still so inadequate (not to mention poorly funded for research). All patients on extended narcotic therapy for pain become physically dependent, but this is not a problem as it is not an addiction. Addiction involves the psychological need for the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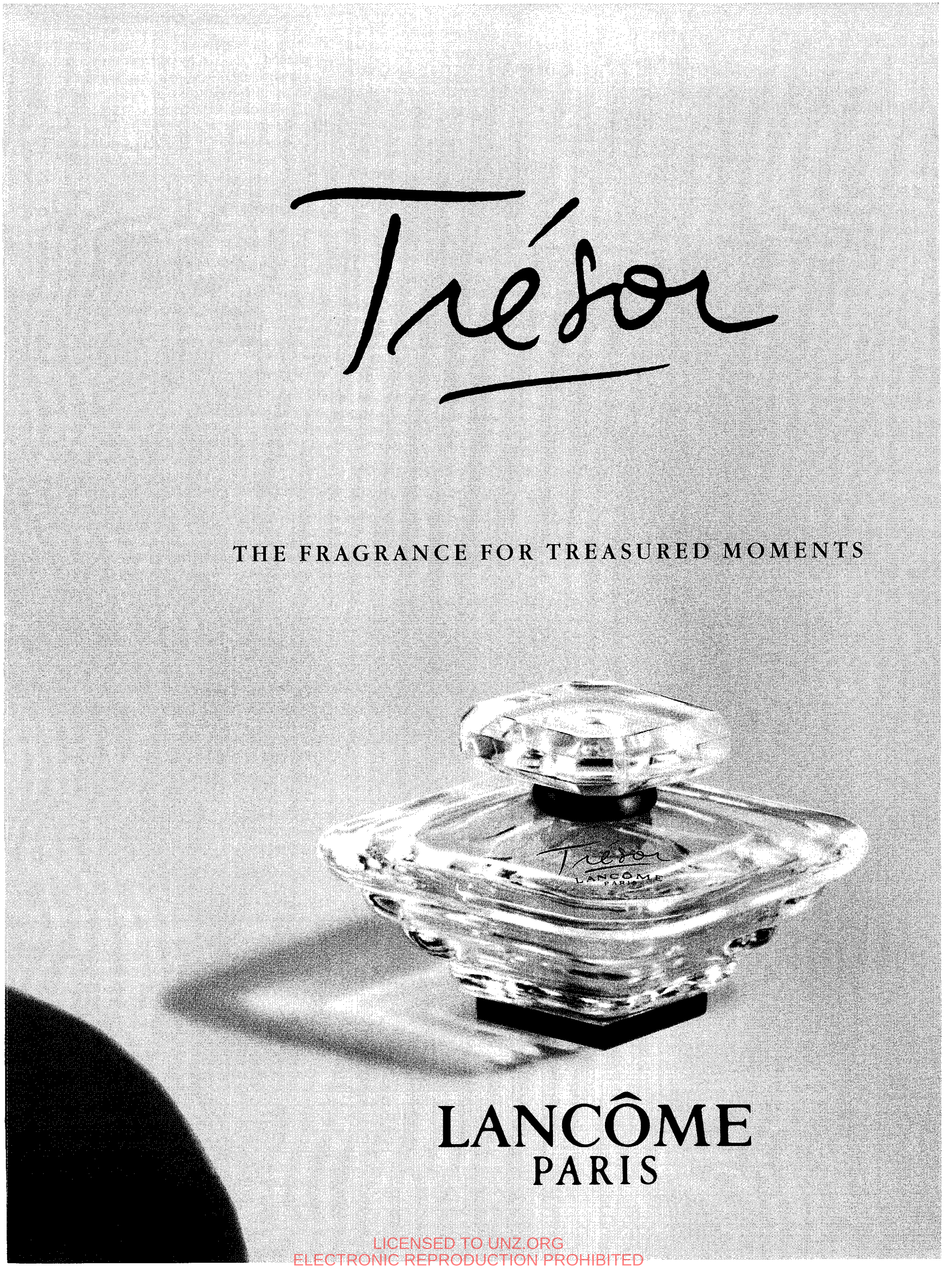

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THE FRAGRANCE FOR TREASURED MOMENTS

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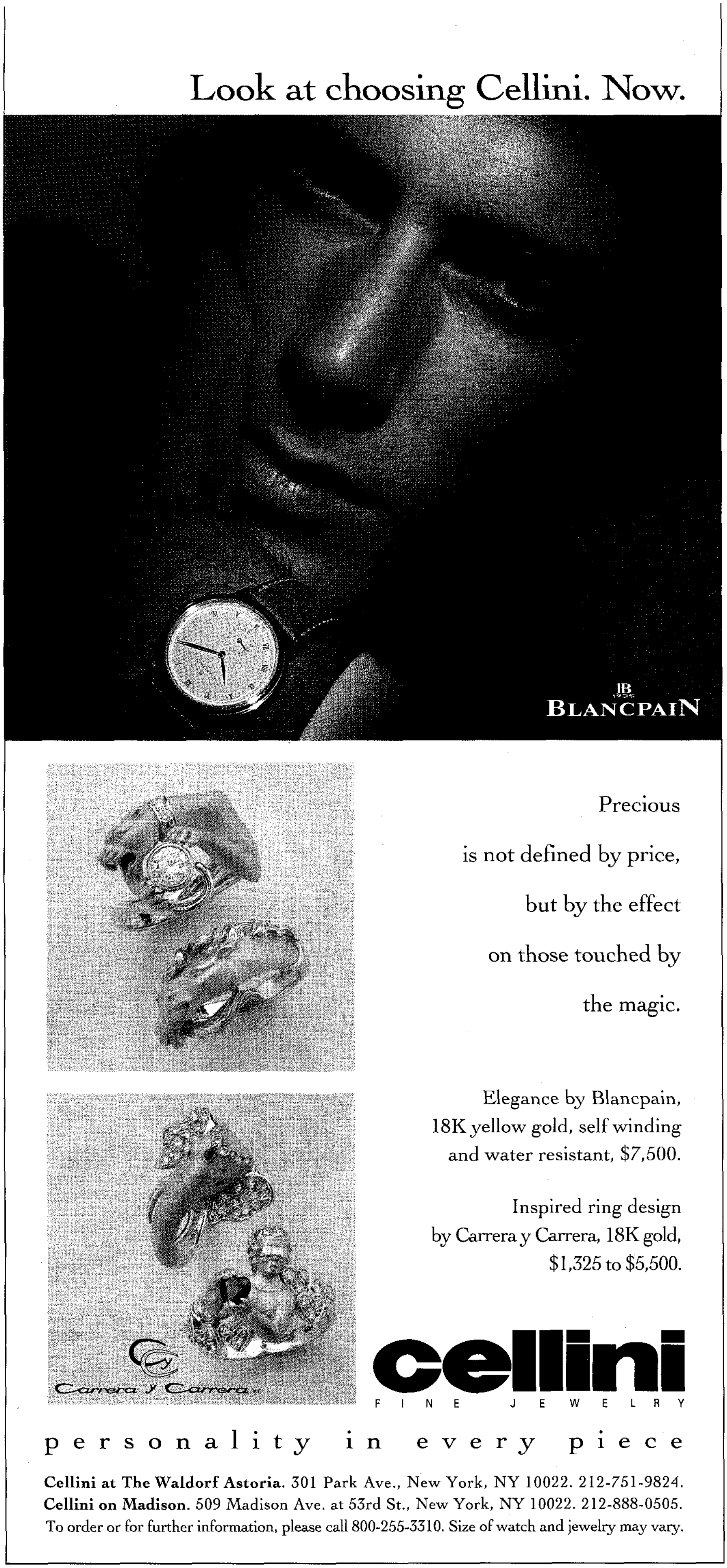

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drug. The amount of narcotic medication needed and taken by patients with chronic pain usually far exceeds that which is taken nontherapeutically by the user/addict. The amount of morphine I am on as I write this letter is probably about three times the amount an addict would take in order to get high. In chronic pain, believe me, there is no high, no euphoria; you're lucky if you are able to tolerate enough narcotic to ease the pain without causing toxicity. In any event, so what if a terminally ill patient becomes addicted? I guess in Webb's world, the patient would be prowling the streets of the afterlife, mugging the dead for a fix. One could laugh at this if the consequences weren't so horrible. Try watching a friend die of cancer with inadequate pain medication because the family fears addiction (with the doctors' complicity, I might add).

Name withheld
Manhattan

Marilyn Webb replies: Because under-medication of pain is still widespread—and has such terrible consequences—relatives of a suffering patient should demand to see the hospital's pain-management specialist (most hospitals have one). They should insist that the patient be given enough medication to relieve the agony until they get results. Until now, doctors have been too greatly concerned with a drug's side effects or the possibility of addiction. In the case of a dying patient, that concern is—as Name Withheld indicates—absurd.

Cut to the Chase

I WOULD LIKE TO READ A HARD-HITTING ARticle that, for a change, accurately portrays the speculative financial nature of Donald Trump's Riverside South project ["Fighting Back," by Julie Baumgold, November 9]. It is rarely ever mentioned that Trump and his main lender, Chase Manhattan Bank, are depending on the public-review process to bring about a massive zoning change to remedy a speculative real-estate deal. What Trump and Chase Manhattan are seeking to do would be analogous to Mr. and Mrs. New Yorker's buying a house for $100,000 that is not eligible for residential use and then immediately finding a lender crazy enough to lend $200,000 based upon a speculative use of the house. The chutzpa of Trump and Chase Manhattan is compounded by the fact that any zoning-density changes would exacerbate many environmental concerns of West Siders. The potential problems raised in this attempted zoning change dwarf any expected economic benefits. Even a Wharton graduate like me opposes the "welfare for the rich" mentality of Trump and Chase Manhattan.

Bruce C. Rivkin
Vice-president
Coalition for a Livable Westside
Manhattan

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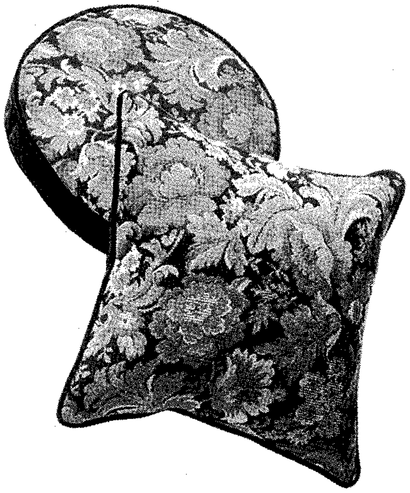

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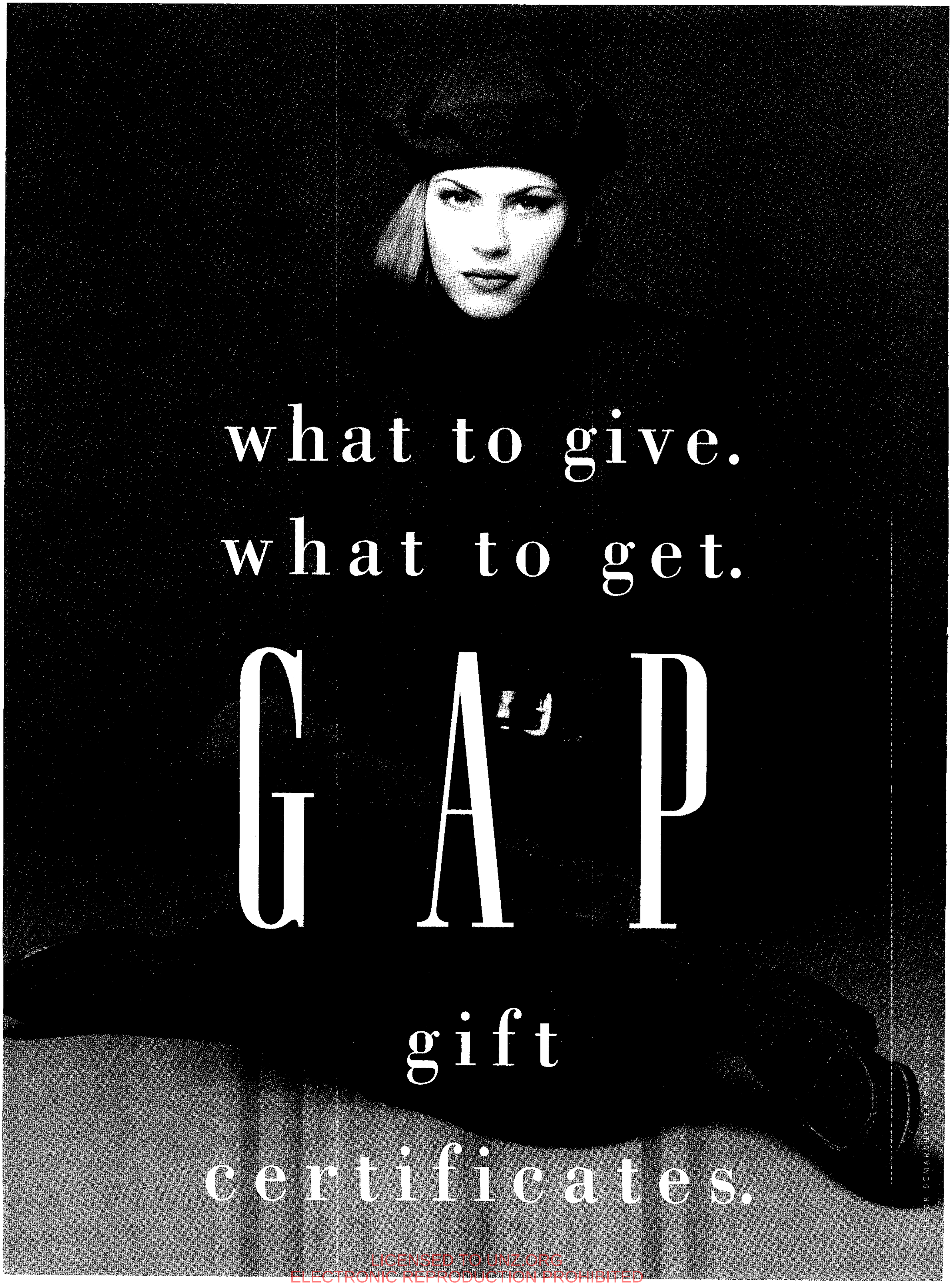
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

JAILHOUSE SHOCK...SONNY AND HARRY, SOFT AND HARD...MANSIONS FOR MULES?

WHY DID ATTICA MUFFLE AN INMATE?

Did someone at the Attica Correctional Facility try to hush up a potentially damaging story?

Donald Frankos, a former Mafia hit man who is serving a life sentence at the upstate prison, has written *Contract Killer,* a story of his exploits. Over the past six months, P.R. people working with Frankos have set up interviews with *Good Morning America, Larry King Live,* and a number of other shows, as well as several newspapers. The interviews were approved in writing by deputies of Attica warden Walter Kelly, but last week, Kelly abruptly revoked his permission without explanation.

Frankos, a source says, claims the word around the prison is that the warden read the book and did not like its portrayal of the penal system. Last week, the Department of Correctional Services stepped in, and now Frankos is doing the interviews. "They told Kelly that whether he likes it or not," one of the P.R. people says, "Frankos has a legal right to talk to the media."

"[Warden] Kelly had questions he felt were not sufficiently answered," says Kelly's spokesman. "When they were answered, the interviews were allowed to proceed."

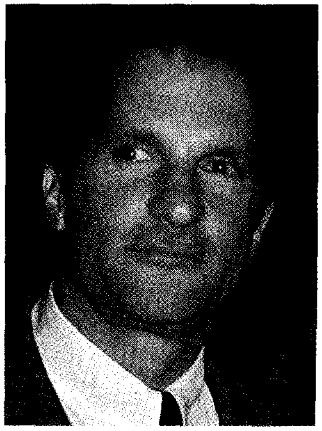
PETER GUBER'S BARN-FIRE OF THE VANITIES

Some locals say Aspen's newly opened slopes aren't the slipperiest thing in town.

Peter Guber, the chairman and CEO of Sony Pictures and the producer of *Bonfire of the Vanities* and *Batman,* is trying to slalom past a lawsuit that the county has filed over two decidedly upscale "barns" he built on his 648-acre spread, they say.

The planning board says Guber was given permission last year to build two structures "as barns or storage buildings that would be used only for agricultural purposes and not for human habitation." But it was recently discovered that each of the buildings has sliding glass doors, hardwood floors, a fireplace, a veranda, skylights, plumbing, a heating system, full bathrooms, and a porcelain tub. A lawsuit was filed by county commissioners demanding that Guber tear down both buildings.

Andrew Hecht, Guber's Aspen lawyer, says he knows of no order to dismantle the buildings. "They are agricultural buildings, not barns," he says. "We have permits for the buildings, and everything was on the plans that were approved. The only issue that is debatable is whether a plumbing permit was needed, and we have now applied for one. Peter Guber understands what [the buildings] can and cannot be used for."



PETER GUBER

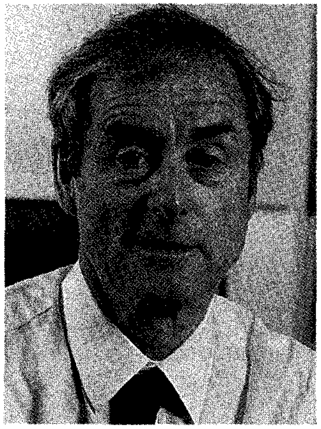
ATTICA

READING BETWEEN THE LINES AT RANDOM

Random House head Harry Evans is starting a new trade-paperback division, but he denies industry talk that it's a case of one-upmanship. Sources are saying that Evans is trying to keep up with Sonny Mehta, who runs Knopf and the trade-paperback Vintage imprint, both of which are owned by the same publishing conglomerate that owns Evans's imprint.

The book world has been buzzing about how the two men have reissued competing lines of classics (Knopf's is called Everyman's Library, and Random House has Modern Library). Sol Skolnick, who runs Modern Library for Evans, will head up his new paperback division.

"There's no competition," says Evans. "I don't want to take any business away from Vintage. . . . It is a superbly established paperback line, especially for fiction. . . . We would concentrate on nonfiction," he says, explaining he would no longer be compelled to sell paperback rights to outside publishers. "The reality is that I want to make Random House as prosperous as I can."



HARRY EVANS

DAVID DINKINS'S RADIO DAZE

A Jewish organization is giving David Dinkins static over WLIB. The Jewish Action Alliance recently wrote the mayor, demanding to know if he or his family has any ties, "financial or otherwise," to the black-oriented radio station. The organization has charged that some of the songs and guests' comments on WLIB are anti-Semitic, and is talking about boycotting the station's corporate sponsors and advertisers.

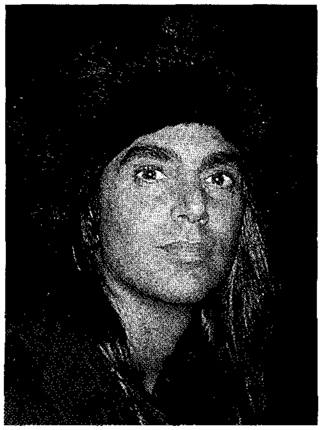
"We further ask that you clearly and openly repudiate the station for promoting hate-mongering generally and anti-Semitic rhetoric in particular," Beth Gilinsky, the president of the group, wrote to Dinkins.

A Dinkins spokesman says he is not aware of any ties that the mayor has to WLIB. "We should not be held responsible for what is said on the show preceding or following Mr. Dinkins," he adds. "It's unfor-

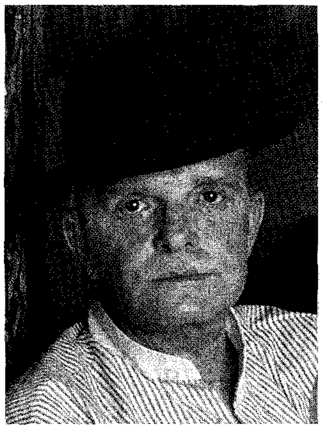
ASSOCIATE: JAN GELMAN

Photographs: top, Michael Ferguson/Globe Photos; center, Joe Traver/Gamma-Liaison; bottom, Harry Benson.

BLACK FLAK...SAGAPONACK SALE...FOOD FIGHT...LEAVIN' STEVEN...GABÉ GETS ADVICE



STEVEN MEISEL



TRUMAN CAPOTE

MARIEL HEMINGWAY

tunate that talk radio seems to encourage [bigotry] and that the only time it becomes an issue is when it's WLIB and the guest is Mayor Dinkins."

……

CAPOTE COMPOUND GOES ON BLOCK

Someone may soon be having breakfast at Truman Capote's. The Sagaponack property of the writer—whose books include *Breakfast at Tiffany's* and *In Cold Blood*—is on the market.

The four-acre compound, owned by Capote and the late Jack Dunphy, his longtime companion and heir, was bequeathed recently to the Nature Conservancy, which is putting it up for sale. The estate includes two houses and a separate oceanview lot and is being offered for $1.25 million.

"Both houses are simple beach cottages purchased by Capote in 1969 as a hideaway," says Frank Newbold, of Braverman Newbold Brennan Real Estate. "One of the upstairs bedrooms was used as Capote's writing room and still has his typewriter in place."

ABC News president Roone Arledge and film director John Avildsen have homes nearby.

……

BARNEYS SEES THE LIGHT OF DAY

Barneys New York is getting a new image-maker. The retailer, which has been using hot photographer Steven Meisel (*New York*, October 12), is replacing him next season with the young, relatively unknown Corinne Day.

"Day has a good eye," says an insider. "She's one of the first people to photograph Kate Moss [the waif in the Calvin Klein ads]. The word is that *Vogue*, *Mademoiselle*, and Banana Republic are all interested in using her."

"We've been doing Barneys for a really long time," says a spokesman for Meisel, who shot Madonna's controversial *Sex*. "They change from time to time. . . . They've always been one of our favorite clients, and we hope to work with them again."

……

MLLE. GETS MOONY OVER *DETAILS*

Mademoiselle, the magazine for young women, is batting its eyes at *Details*, the magazine for young men.

Gabé Doppelt, who recently became the editor-in-chief of *Mademoiselle*, has been spending a lot of time in the offices of *Details* editor James Truman. "He's made the magazine very hot," says one source, who points out that the magazine's circulation has tripled under Truman. "She really respects him." Both magazines are owned by Condé Nast.

"James is one of my closest friends, and I am his No. 1 fan both personally and professionally," says Doppelt. "I hope I can make *Mademoiselle* as vital to my readers as James has made *Details* to his."

……

TOO MANY COOKS SPOIL SAM'S KITCHEN

Things have been far from civil at Sam's Restaurant, which is partly owned by *Civil Wars* star Mariel Hemingway and her husband, Steve Crisman. Sam Waksal, the major shareholder of the West 52nd Street restaurant, hired Prix Fixe sous-chef David Pasternack as the new chef recently but failed to tell longtime chef Mike Ammirati. A source says Ammirati came to work one day and discovered Pasternack in his kitchen. "What's going on here?" Ammirati is said to have asked. The source says Pasternack replied, "It's my kitchen now. [Waksal] was supposed to talk to you." Ammirati gathered his belongings and left. A few days later, many disgruntled kitchen staffers demonstrated their loyalty and frustration by walking out an hour before lunch.

Says one frequent customer, "It was a disaster. Everyone got such horrible service that management had to comp nearly all of the customers." The insider says, "[Ammirati] has been there for five years and is an excellent chef, so if Waksal wanted a change, why couldn't he have just leveled with him? It was done so unprofessionally." Ammirati couldn't be reached for comment.

"Mike was supposed to be told, but no one could reach him the whole weekend," says Waksal. "Nothing was done inappropriately. . . . There are many changes occurring. Martha Stewart is a new shareholder, as is [British actor] Terence Stamp."

……

PAGING HINCKLE: CALL HOWARD

Some literary insiders were surprised to hear about Warren Hinckle's upcoming Random House book on the Mitchell brothers ["Intelligencer," December 7]. Especially interested was an editor at another publishing house who has been expecting a book from Hinckle for almost five years.

In 1988, Hinckle signed a contract with W. W. Norton to write a book on Upton Sinclair. "He walked out on his contract," says Norton editor Gerry Howard, who adds that he hasn't been able to get the advance back. "I had no idea he was under contract anywhere else. . . . I've written to him, but you get tired of hounding people. I didn't get into the business to be a collection agent." Hinckle couldn't be reached.

Photographs: top, Gerardo Somoza/Outline; center, Jack Mitchell/Outline; bottom, Steve Schapiro/Gamma-Liaison.

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On Madison Avenue/Bernice Kanner

HURRICANE CHARLOTTE

GARNERING ACCOUNTS: *O&M's Lazarus, Hamilton, Beers.*

WINDS OF CHANGE AT OGILVY

THE DECEMBER *Glamour* CALLS HER ONE OF the top ten women of the year. *Town & Country* praised her moxie. *Business Week* dubbed her a legend in the making. *Adweek* called her this generation's Mary Wells Lawrence. As chairman (her term) and chief executive of Ogilvy & Mather Worldwide, a $5.4-billion old-boys' network spanning 275 offices in 57 countries, Charlotte Beers is, by all accounts, the most powerful woman in the ad-agency world.

Just seven years ago, O&M was the object of a class-action sex-discrimination suit. (The case was eventually settled "for a small sum.") "Now we're called the agency run by two broads," says O&M New York president Rochelle Lazarus. Beers, she says, "is warm, funny, tough, energetic, driven. She has such a strong point of view, it's hard not to be swept up in her vision. And she's so direct. People here are always so polite, they often don't speak their minds; she wants an open dialogue. That's so refreshing."

"We've gone from a caretaker [her predecessor, Graham Phillips] to another visionary leader who's finally superseding David Ogilvy's shadow," adds creative head Bill Hamilton.

In 1989, when WPP Group acquired it in a hostile takeover, O&M started to slide. But this past April, as Beers took the helm, O&M began to move out of its worldwide doldrums. Its New York office has lassoed $131 million in new billings this year (a net gain of $76 million), most notably luring the $60-million American Express account home after its eleven months with Chiat/Day. (Amex and O&M had been together since 1962.)

Beers, who scoots around in a red Jaguar (her third), credits a "multi-office team of savvy gearheads" with landing Jaguar. Their ardent pitch: Promote Jaguar's intangible asset—its owners' individuality. Ensuing ads (BY SOME STRANGE TWIST OF TIME AND PLACE, I THINK I UNDERSTOOD HOW LADY GODIVA FELT) tell the story of a fictitious fortysomething woman who grew up loving baseball and Jaguars. Some people say she resembles Beers. Beers denies that.

She also downplays her role in client relations—other than to say she "sharpens the agency's focus." Beers is "an empowered professional woman—what our brand is about," says Maidenform's ad chief, Marilyn Bane. "But unlike the O&M team, she's not knee-deep in the trenches with us. Charlotte really hasn't affected us."

Things began to look up for O&M in October 1990, when Maxwell House refilled the $80-million cup it had emptied just sixteen months earlier. Charles Phillips, Maxwell House's president, says O&M had "taken their eye off the ball. Now they're focused, with senior, seasoned people on our business. Everything we've had with them has grown."

Still, O&M is past its heyday (from 1948, when feisty Scotsman David Ogilvy founded it, through the seventies). "I'm very aware of the job to be done, and it's a big job," says Beers, a slim Texan with vivid blue eyes and a bold manner. "But there's a saying in Texas, 'If you're big enough to try, go right ahead.' "

Beers aims to set O&M's worldwide strategy, impose financial discipline, and doctor the agency's culture to make it more adaptable and responsive. (O&M recently restructured to bring that about.) "Five years ago, clients had to do it our way," Beers says. "Now we do it theirs." In 1993, she says, "we plan to take care of what we have and be conservative about new business. We have an enviable client list, and if we don't tend to it, someone else will." Beers's method has been to grow the business from within. Critics wonder whether her magic is transferable from a small, hands-on agency to a far-flung behemoth.

Charlotte began spinning her web in Beaumont, Texas. The daughter of a cowboy turned engineer for Standard Oil and an accountant, Beers, 57, majored in math and physics at Baylor University. After teaching engineering algebra for a year, she moved to Uncle Ben's, where, "in a meritocracy blind to gender preference," she rose, in just over a decade, from retail analyst to group product manager introducing long-grain and wild rice.

In 1970, now the divorced mother of a baby daughter, she moved to J. Walter Thompson in Chicago, beginning as an account executive. At the end of six workaholic years, she was managing Sears, Kraft, Oscar Mayer, and Gillette as JWT's first female senior vice-president. In 1979, wary that she'd "grow out of the business in a big agency," she moved to Tatham-Laird & Kudner as director of client services.

For the ten years ending in March 1992, Beers was chairman and CEO of Tatham in Chicago. For most of that time, profit margins were twice the industry norm, and in that decade, billings nearly tripled, to $325 million, as Procter & Gamble, several Ralston Purina brands, and Nestlé Stouffer's, among others, moved more business to Tatham. Beers orchestrated TLK's merger with the French agency group RSCG in 1988. Last year, Tatham/RSCG merged again, with Eurocom, to become Tatham EURO RSCG.

The first woman to head the American Association of Advertising Agencies, Beers reportedly weighed offers from Interpublic, Omnicom, Saatchi & Saatchi, RSCG, and the Bush administration before opting for O&M, partly because of its heritage and "classiness" and partly because she admires its founder's "irreverence, zest for life, original brain, and thirsty mind." Ogilvy's portrait graces her office; she speaks with him regularly.

The admiration is mutual. After spend-

Photograph by Peter Freed.

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Mel Torme·Johnny Mathis·Doris Day
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For information call DR. LEWENBERG at (212) 249-8800

ing two days with Beers, Ogilvy endorsed her, in a memo, for her "first-class brain," "gluttony for work," and "great charm." Colleagues, clients, and writers have called her, variously, a .400 hitter, charming, winsome, impish, feminine, charismatic, smart, direct, focused, shrewd, a southern belle with a razor-sharp mind, flirtatious, motherly, and sisterly.

Others talk of her reputation for "handling" clients. "That sounds manipulative," Beers sniffs. "Agencies today haven't a prayer of manipulating anybody." Beers hasn't been able to stem the agency's loss of $55-million worth of accounts. And she agrees with the consensus that her strengths are not in the creative area.

Some say Beers outthinks and outworks men. "She was the stimulus and catalyst for change that got our ailing Lean Cuisine business moving," says Ed Marra, an executive vice-president of Stouffer Foods. "A cheerleader and pace-setter, Charlotte quickly grasped our situation, stayed with it, and cut through the buzz to get action. She is a strategic sounding board who relates to all levels, and even though she's moved off our business, we still maintain close contact with her."

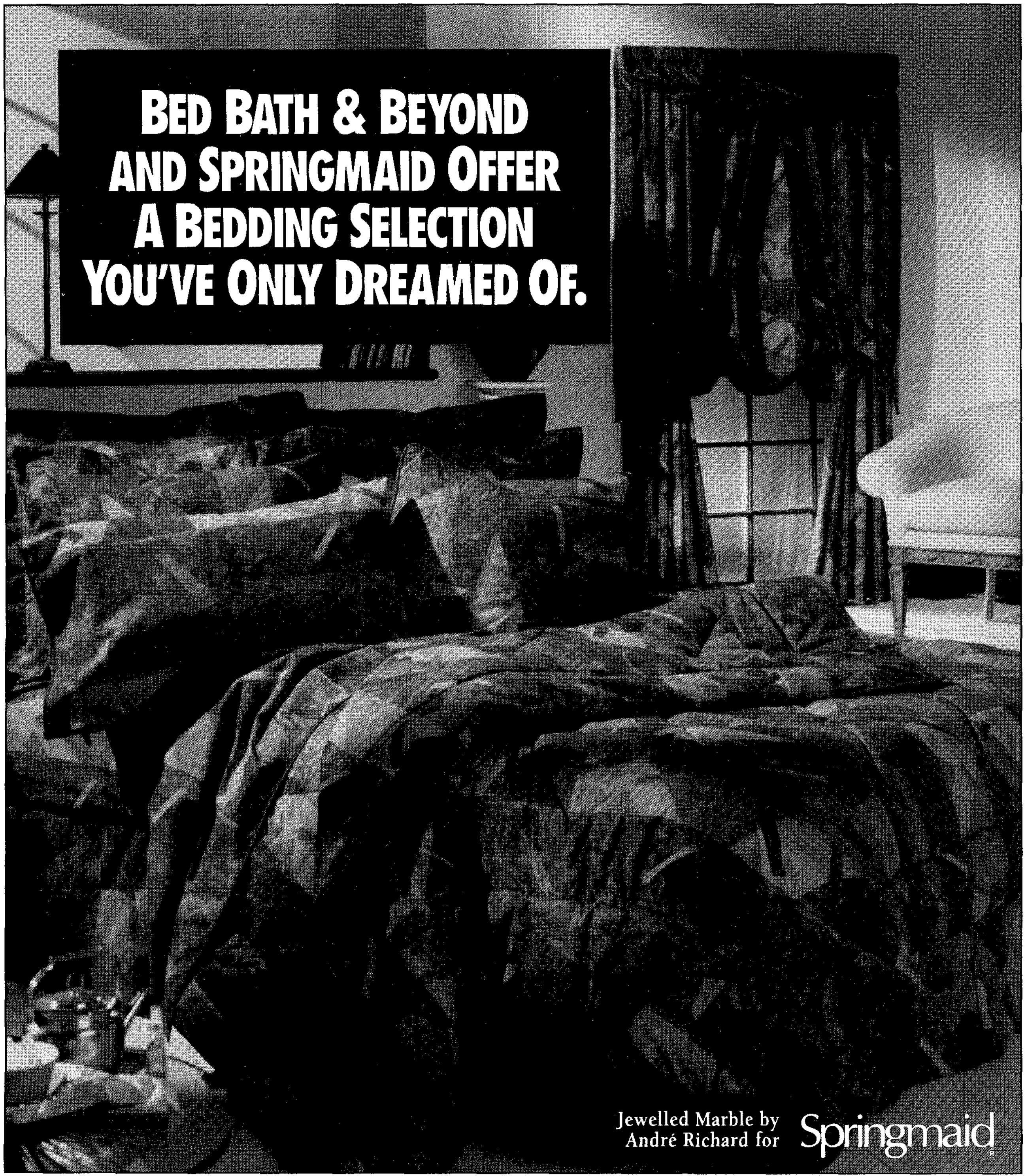
"Charlotte's tough and all business, but she delivers," says Bill Connell, a onetime Procter & Gambler. "She's able to bring her tremendous intellect to bear in accountable ways. She's a great listener who gets inside a client's head to analyze what's been done before and how to capitalize on it."

Once, after Beers won a processed-turkey account, a sore-loser rival had a live bird delivered to her office. She retaliated by sending a box of droppings to his home that night. In 1974, in what is now ad legend, she won over an audience of skeptical men by dismantling and reassembling a complicated Sears drill with her long, ruby-painted nails while explaining the workings of ball bearings.

Beers considers herself more a passionate advocate for women than a feminist. She rebuffs questions about her daughter, her two ex-husbands, her three pairs of cowboy boots, her closetful of Armanis and Karl Lagerfelds, and her size. "No one asks a man his suit size," she says levelly.

In a moment of introspection, Beers acknowledges, "I'm impatient but passionate. It may take me a long time to get there, but once I've arrived, I'm unswerving in my zest. I admire writers and poets and crafters of one-liners who are vulnerable, putting forth their fragile ideas, risking rejection."

"The true joy of life," says her change-of-address card (quoting George Bernard Shaw), "is the being used for a purpose recognized by yourself as a mighty one; the being thoroughly worn out before you are thrown on the scrap heap." She says, with an intense gaze, "I don't ever want to know what time it is." ■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The Bottom Line/Christopher Byron

BANKING ON TROUBLE

BOB ABBOUD AND IRAQGATE

IF YOU DON'T WORK IN EITHER BANKING OR the oil business, chances are good that you've never heard of a man named A. Robert Abboud. But if you've ever had a job at First Chicago bank, or Occidental Petroleum, or First City Bankcorp. of Houston, you'll recognize the name right away. In America's galaxy of disliked top executives, A. Robert Abboud stands out as one of the most loathed of them all.

Abboud also stands out as one of the most likely candidates to appear next in the so-called Iraqgate scandal ("The Bottom Line: The Iraq Connection," February 11, 1991). In recent months, what began as a straight-ahead business story about corruption inside the Atlanta branch of a large, Italian-owned bank—Banca Nazionale del Lavoro—has swelled into a monster from America's political id, fueling charges and countercharges from both the Justice Department and the Central Intelligence Agency about who knew what when, and whether a cover-up is under way.

Yet lost in all the noise is the fact that the sort of behavior uncovered in the BNL mess—that is, the misuse of government-guaranteed loans to stimulate exports to foreign customers—may not be all that unusual. In fact, a new report by the Washington, D.C.–based Center for Security Policy, the right-leaning think tank, lists more than $1.3 billion in U.S. government–guaranteed loans that have been paid out by Washington already on defaulted credits to Iraq.

Among the holders of these credits are a number of banks that aren't even American-owned yet wound up acquiring U.S.–guaranteed loans to Iraq. The banks include, amazingly enough, the National Bank of Kuwait—which in effect helped the U.S. guarantee more than $150 million in export loans to Iraq in order to help that country invade and pillage Kuwait.

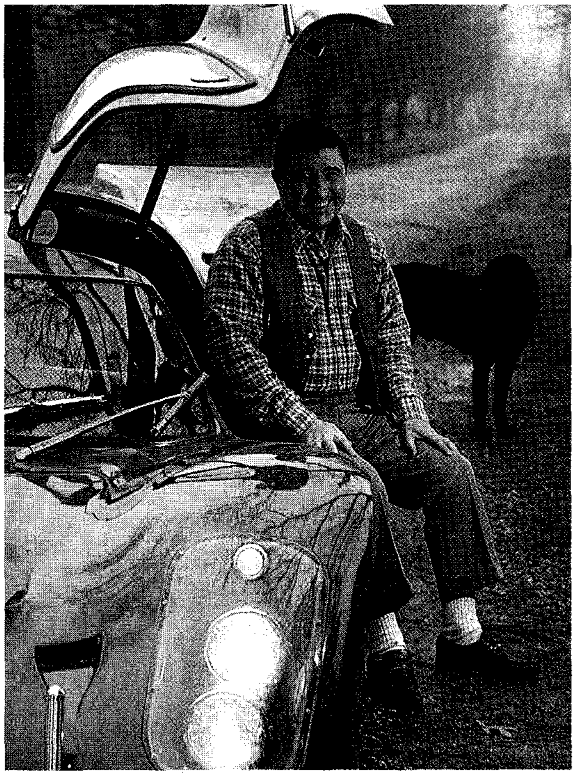
Also on the list is First City Bankcorp. of Houston, which is where Abboud comes into the picture. According to one congressional investigator, Abboud is the man responsible for getting First City into the government-guaranteed-lending business in the first place. After that, Abboud guided the bank into a superaggressive international-lending program that led straight to bankruptcy and ruin.

Now Abboud is a focus of an ongoing investigation by the House Banking Committee, and there is at least one grand jury looking into various other aspects of his activities at First City Bankcorp.

Who, exactly, is Bob Abboud? His lawyer, Stanley Arkin, refused to let Abboud be interviewed for this story, saying only that he "cannot imagine" that his client was a target of any grand-jury investigation. But from public-record documents and interviews with those who have known Abboud over the years, it is possible to put together a picture of the man. In the main, it is not a flattering one.

"I have great admiration for Bob Abboud as a banker," says Alan Stoga, an economist who now works for Kissinger Associates, the politically wired consulting firm, and who once worked for Abboud. But a contrary sentiment was expressed by Luther Hodges Jr., a former deputy of Commerce in the Carter years, who until recently ran a smallish Washington, D.C., bank—the National Bank of Washington—that for a time had Abboud on its board. "I didn't particularly care for him," said Hodges. "He was arrogant and a know-it-all."

Fortune Magazine has dubbed him "Rude Abboud" for his abrasive and pushy manner as chairman and chief executive of First Chicago, where Abboud, now 63, began as an assistant cashier in 1960. Thereafter, he rose steadily through the ranks until he topped out as chairman and chief executive officer in 1975.


IRAQGATE PLAYER: *Abboud in happier days.*

But as boss of one of the nation's largest banks, Abboud won few friends and resigned under pressure in 1980 after reported disagreements with First Chicago's board of directors over his lending policies. Nor did he win any plaudits thereafter from the late Armand Hammer—the equally disliked chairman of Occidental Petroleum—for whom Abboud went to work next as Hammer's second in command. In that job he lasted only four years before he resigned under pressure in 1984.

Finally, in 1988, Abboud went to work as chairman and chief executive officer of First City Bankcorp. of Houston, which had collapsed after energy prices tumbled in the mid-eighties. Backed by a group of Middle Eastern investors and bolstered by $977-million in FDIC bailout money, Abboud headed what was reported at the time to be the largest investor-led bailout in banking history: a $1.5-billion rescue operation.

Yet by 1991, Abboud was given the heave-ho—mainly, it seems, as a result of board concern over his highly aggressive international-lending program. Meanwhile, the bank that Abboud had promised to rescue was once again falling apart, and by last month, First City had collapsed a second time—the biggest bank failure of 1992. Three weeks ago, the Houston *Chronicle* reported that a federal grand jury is investigating some of the bank's loans.

Specifically what the grand jury may be looking into isn't known, but it is not hard to guess. For starters, at least some of First City's defaulted loans appear to have been made to people who Luther Hodges thinks are friends of Abboud's financial backers—an arrangement that calls to mind the sort of lending hanky-panky that went on at BCCI. More than that, other Abboud-authorized loans echo the kind of lending that went on in the Iraqgate fiasco.

For example, records indicate that during Abboud's tenure as chairman of First City, from 1988 to 1991, his bank extend-

Photograph by Michael L. Abramson.

bloomingdale's

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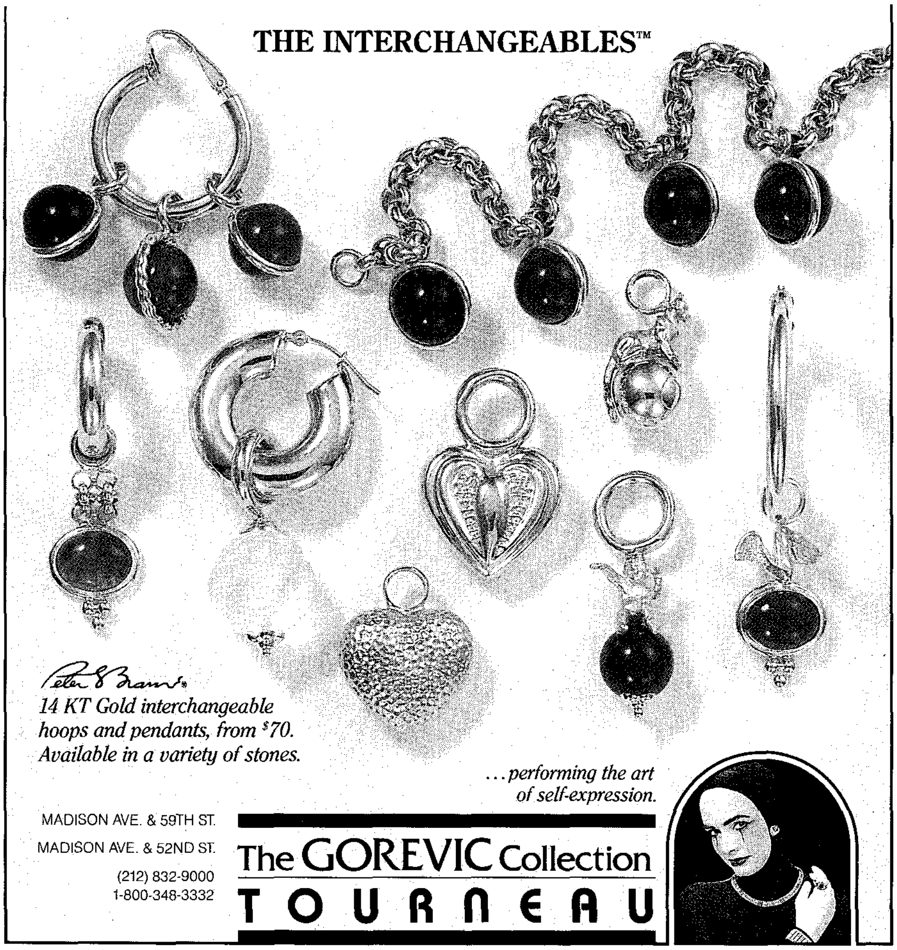
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ed at least $37 million in U.S. government–guaranteed loans to Iraq. These were loans similar (though smaller in size) to the more than $350 million in U.S.–guaranteed loans to Iraq that were on the books of the Atlanta branch office of Italy's Banca Nazionale del Lavoro at the time Saddam Hussein invaded Kuwait.

There is also evidence that virtually from the moment he walked through the door at First City, Abboud began talks with BNL to put together an enormous $2-billion "industrial-development fund" to provide financing for the Iraqi ministry of industry. Thus, one series of November 1988 telex messages obtained by investigators reveals the progress of arrangements for a meeting between Iraqi officials, Abboud, and the Atlanta BNL branch manager Christopher Drogoul, who is now awaiting trial for falsifying records in BNL's lending activities with Iraq.

The press has struggled to tie Kissinger Associates to the Iraqgate mess, but without success; so far as is known, the firm has not behaved improperly in the matter in any way. Nonetheless, Abboud's troubles may open the way for a rush of guilt-by-association stories. One vulnerable point is Abboud's prior association with Stoga—who in 1989 accompanied Abboud and a number of other U.S. businessmen on a two-day "friendship" junket to promote business in Baghdad. Reached in Zurich last week, Stoga emphatically stated that neither he nor any other person at Kissinger Associates had ever done a business deal of any sort with Abboud.

Another Kissinger Associates partner, Brent Scowcroft, who is currently on leave as George Bush's national-security adviser, has also crossed paths with Abboud over the years. During a period in the eighties, Scowcroft sat as an outside director on the board of Washington, D.C.'s, National Bank of Washington, for which Abboud was also a director. That bank, too, has now collapsed, and the FDIC is suing. The bank's former chairman, Luther Hodges Jr., says much of the blame lies with Abboud, who he claims acted as a front man for some Arab investors who took over the bank in 1986.

Hodges claims the Arabs convinced the Federal Reserve that they were only "passive" investors and that they hid behind an offshore Netherlands Antilles shell company. The arrangement calls to mind the convoluted structure through which the infamous BCCI succeeded in acquiring control of Washington, D.C.–based First American Bankcorp. several years earlier.

Add it all up and this much is certain: Folks are going to be reading a lot about A. Robert Abboud in the year ahead. As for the people who crossed his path over the years, they'll be lucky if they themselves don't wind up getting drawn into the story. ■

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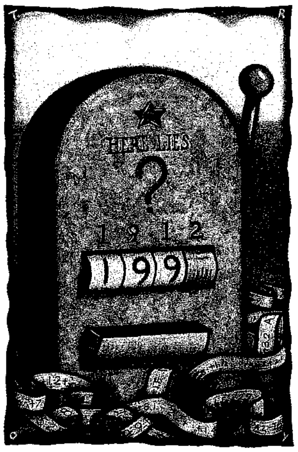
FAST TRACK

EDITED BY CHRIS SMITH

WAGERING

Anybody Got Chuck Connors?

A MACABRE OFFICE LOTTERY called the Death Pool is currently making the rounds among employees of several prominent banks and brokerage houses. The names of elderly or ailing celebrities are drawn from a hat, and if your imminent eminence dies that month, you win the pot. New month, new drawing; no winner, the pot grows. Ten dollars the first month, $5 thereafter, till someone succumbs. In a recent drawing, the "lucky" participants walked away with the names of Rose Kennedy, George Burns, Mother Teresa, and Ronald Reagan. The "unlucky" pulled such long shots as Jerry Garcia, Liz Taylor, Waylon Jennings, and Zamfir.



According to one of the pool's 70 members, there is big money in celebrity death. "I could have gone to Marlene Dietrich's funeral in Germany with the money I made on that one," reports one player. The original downtown syndicate has already spawned midtown splinter groups, but members, sensing a public-relations disaster, are reluctant to talk. "Some people might take it the wrong way," says one gambler. "It's illegal." At the same time, he confirmed that another winner took home more than $2,000 upon the death of Hal Roach, the 100-year-old movie producer.

If some of this sounds vaguely familiar, Liam Neeson's character in the 1988 Dirty Harry movie *The Dead Pool* ran a similar sweepstakes, with one major exception: He'd personally make sure the celebrities died on time. JIM MULLEN

BRIEF LIVES

ROASTING CHESTNUT HILL

SUZANNE FALTER-BARNS HAS LIVED IN NEW York since 1980, but for her first novel, *Doin' the Box Step* (Random House; $20), she decided to go home again, to Philadelphia; more specifically, to its affluent community of Chestnut Hill.

"I'd always wanted to write something about Pennsylvania," Falter-Barns says. "I was driving down the Pennsylvania Turnpike one Thanksgiving, looking at that beautiful landscape with those old stone houses. I made the leap from stone houses to the Cricket Club."

The setting is called Beechwood, but anyone familiar with Philadelphia will recognize Chestnut Hill, from the Beechwood Cricket Club (Philadelphia Cricket Club) right on down to the cobblestones (Belgian blocks) that line Bigelow (Germantown) Avenue. Even the Grove Diner (a real place but long since replaced by a shopping mall) and the Tempest (the Frigate Book Shop, also defunct) make appearances.

If you haven't already guessed, *Doin' the Box Step* is a comedy of manners that pokes fun at Wasps. But the story—about a painter in New York who takes her fiancé home to Beechwood to meet her mother for the first time without telling her he's black—is unlikely to offend anyone except Great-Aunt Cornelia, and it won't be the bigotry that bothers her. There are several sex scenes; one of the steamiest occurs on a velvet-covered pew cushion in St. David's (St. Paul's) Episcopal Church. When asked what her mother, who still lives in Chestnut Hill, thinks of her book, Falter-Barns laughs. "She hovers between abject fear and 'It's brilliant, dear.' "

The daughter of John Falter, who illustrated 175 *Saturday Evening Post* covers, and Mary Elizabeth Falter, who wrote the "Notes of a Happy Housekeeper" column for *House & Garden* from 1963 to 1981, Falter-Barns grew up in a rambling Victorian house in Chestnut Hill. It wasn't until she went to college, Falter-Barns says, that she realized how unworldly she was: "I'd never hung out with anyone who wasn't a Wasp."

There may be a stone house in Falter-Barns's future, but it won't be in Chestnut Hill. "I was never meant to live there as an adult," says the writer, who lives in the Flatiron district with her husband, Larry Barns, a photographer, and their 3-year-old daughter, Teal. Alas, Chestnut Hill is different, too. "Once Talbots and The Gap showed up, the whole complexion of the place changed," Falter-Barns says. "The small-townness of it is gone in some basic way." EDITH NEWHALL

Wasps' nest: Suzanne Falter-Barns at home in New York.

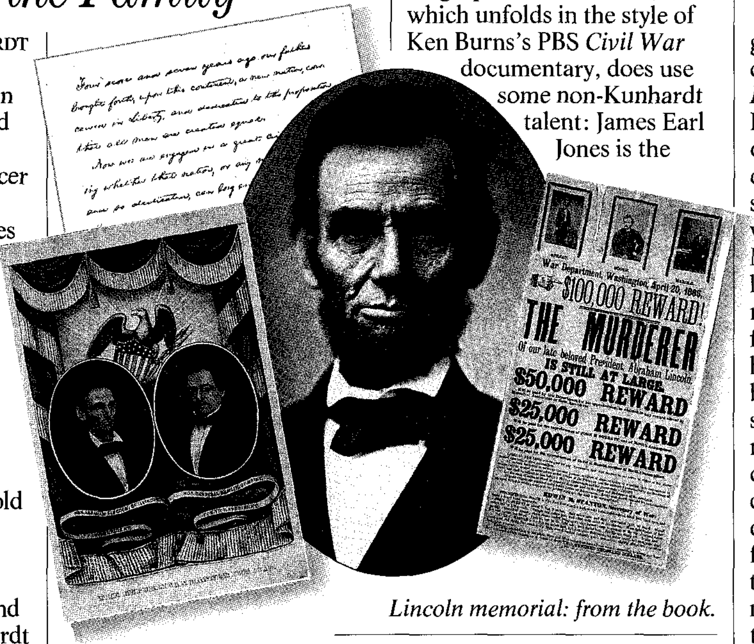
Photograph by Jayne Wexler. Illustration by Troy Thomas.

COMING UP

Abe in the Family

When Peter W. Kunhardt says, "I haven't overdosed on Lincoln yet," it's kind of hard to believe.

As director and co-producer of *Lincoln,* a two-part, four-hour documentary mini-series (December 26, 8 to 10 P.M., and December 27, 7 to 9 P.M.; ABC) on the sixteenth president's life, Kunhardt has spent most of the past two years working on the project. But then, Kunhardt had already spent 38 years immersed in Lincoln's life: Not only did old Abe stare out at the young Kunhardt from countless framed photographs, illustrations, and busts around the family house, but Kunhardt remembers his great-grandfather Frederick Hill Meserve and his grandmother Dorothy Meserve Kunhardt bandying about the lanky, bearded president's name as though he were a long-lost uncle. And his father, Philip B. Kunhardt Jr., a former *Life* editor, has written two award-winning books on Lincoln, and now *Lincoln: An Illustrated Biography,* the Knopf companion volume to the TV show. Peter's elder brother is a co-author of the Knopf book and scripted the TV documentary with his father.


Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.
Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure.
War Department, Washington, April 20, 1865.
$100,000 REWARD!
THE MURDERER
Of our late beloved President, Abraham Lincoln
IS STILL AT LARGE.
$50,000 REWARD
$25,000 REWARD
$25,000 REWARD

Lincoln memorial: from the book.

The impressive biographical mini-series, which unfolds in the style of Ken Burns's PBS *Civil War* documentary, does use some non-Kunhardt talent: James Earl Jones is the narrator, and the all-star cast of voices includes Jason Robards (as Lincoln), Glenn Close (Mary Todd Lincoln), Ossie Davis (Frederick Douglass), even Arnold Schwarzenegger (Lincoln's Bavarian-born personal secretary, John Nicolay). Composer Alan Menken (*Beauty and the Beast*) did the sound track.

But Kunhardt found the gorgeous original 130-year-old photographs that illustrate *Lincoln* closer to home. Kunhardt had at his disposal—he remembers carting around boxes of the stuff for his grandmother when he was a kid—the Meserve Collection, the largest private assemblage of nineteenth-century-American faces and scenes, gathered by his great-grandfather beginning in 1897. "When I sat down with all the material—tens of thousands of photographs—to begin cataloguing it for the documentary, I opened the first box and the smell hit me, triggering all those early memories of growing up with this stuff," Kunhardt says.

So exactly how many photographs were eventually used in *Lincoln*? "I'm doing the final count myself right now," Kunhardt says. "Could you call me next week?"

No overdose, indeed.

Kenneth M. Chanko

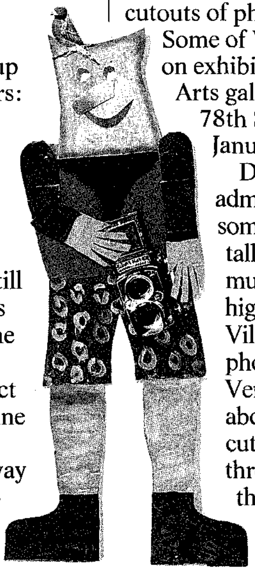
F-STOP

THE FRENCH CONNECTION

The first striking thing about David Douglas Duncan is his face: smooth, practically unlined, not the face you'd imagine has recorded three wars up close. Next, the fingers: thick and square, not like the nimble fingers you'd imagine a photographer would have.

At 76, Duncan is still telling stories with his pictures. Only now the former *Life* photographer's subject is not a weeping Marine or a touring General Eisenhower but the way one man sees picture-takers themselves.

A Secret Garden (Duncan; $29.95) is his picture book of French Riviera neighbor André Villers's whimsical cardboard cutouts of photographers. Some of Villers's work is on exhibit at the Elysium Arts gallery (28 East 78th Street) through January 4.

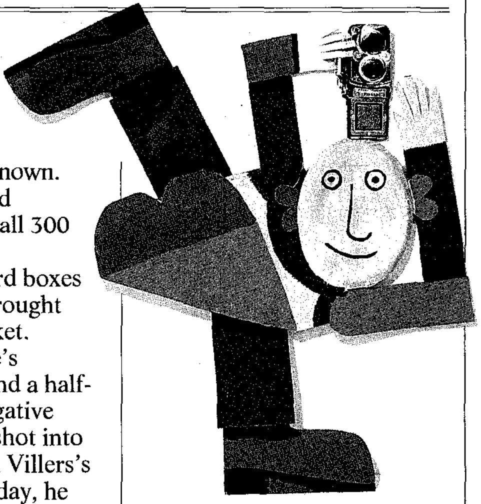


Duncan had admired the figures, some just six inches tall and others as much as ten feet high, at an exhibit of Villers's photographs in Vence, a hill town above Nice. The cutouts were simply thrown underneath the *serious* photos of painters and poets for which Villers has become known.

Duncan persuaded Villers to show him all 300 figures, made from corrugated cardboard boxes that Villers's wife brought home from the market. Armed with his wife's automatic camera and a half-roll of amateur's negative color film, Duncan shot into the late afternoon in Villers's backyard. The next day, he came back and shot the rest. In keeping with these impromptu sessions, he had the photos processed at a one-hour "hole in the wall" shop in a supermarket in Mougins, the village where Villers lives in the south of France.

Duncan and Villers met through their mutual friend Pablo Picasso. Years earlier, Picasso had befriended Villers when André was in the hospital recovering from spinal problems, walking around with the beat-up Rolleiflex a doctor had lent him. Villers then received a brand-new camera from Picasso—and a brand-new passion with which to capture the world.

Eileen Clarke



André Villers's cutouts.

Photographs bottom, by Paul Manangan. Lincoln collage: poster: The Jack L. Smith Collection; Address: the Library of Congress; photograph: Alexander Gardiner; "Wanted" poster: the McClellan-Lincoln Collection, Brown University.

NIGHTCRAWLER

Bally Sagoo's Bhangra *Throwdown*

IT'S CLOSE TO 1 A.M. AT A West 33rd Street disco called Club 33, and over by the bar there's a guy in his early twenties—a gyrating oxymoron who is (a) wearing a preppy tweed jacket and a button-down shirt, (b) busting some moves like a Bed-Stuy homeboy, and (c) sporting a *turban.*

This Fresh Prince of Bombay has found his niche at what's billed as New York's first Indian dance party. Below him, on the dance floor, three girls undulate their six arms like the goddess Lakshmi. A man rides on the shoulders of another man like the giant Kumbhkaran. All told, there must be 800 godheads getting down. And each of them is an incarnation of *bhangra.*

Bhangra is a traditional Punjabi music that is speaking to a new generation of Indians now that a few thoroughly assimilated disc jockeys have arranged its marriage to hip-hop music. In London, where East and West first got funky, the top Indian D.J. is a 28-year-old guy who calls himself Bally Sagoo. Tonight, for the first time in America, he's spinning the wheels of steel.

"I want to see some show-offs!" barks the muscular Sagoo from his D.J. booth. "Are you a show-off?"

Four Sikhs, wearing fuchsia, purple, white, and sky-blue turbans, jump up and down, thrusting their fists like pistons. Bally gives them what they want: the keening voice of an Indian film star laid over the sledgehammer percussion of C&C Music Factory.

Outside, the organizer of the event, Mihir Marfatia, checks with his parents to see how ticket sales are going. His father, an accountant, and his mother, a teacher, are Gujaratis who moved to Queens from Zambia when their son was 5. Now 25, Mihir dresses much like his black friends and prefers to be known as "Magic Mike." He manages a team of D.J.'s who entertain at Indian parties around the country.

"A lot of parents didn't like this pumped-up *bhangra* at first," Marfatia says. "They thought the old sound was being lost. But now they've seen how it keeps the kids in touch with their culture."

The sound and the poori: Magic Mike Marfatia.

On the rim of the throbbing dance floor roam small herds of girls dressed in bright, embroidered scarves and tunics. They nibble on samosas and chatter behind their hands.

"Indian people are dying for a place like this," says Marfatia, who's throwing an even bigger *bhangra* party at the Ritz on Christmas Eve. "They're sick of the matrimonial setup. At least 50 percent of the Indian girls in New York are still locked up. Their parents call me to get my word that there'll be good security here."

Which is why Marfatia has 45 bouncers on hand. "There aren't really Indian gangs. But Punjabis pride themselves on how much they can drink. If they don't have a good fight, they don't have a good time. But I don't tolerate that at my parties."

Still, an Indian growing up in New York learns to be tough, and Marfatia is composing a rap song that speaks to the double bind he's experienced.

"It goes, *White people call me black/ Black people call me white/ Yo, this man's a Hindu/ Get that right!*

"I have some other lyrics: *I'll kick your butt . . . I'm Hindooin' hard. . . .* I'm still working on it. If it's going to go over with the Indian crowd, I'll have to take some of the cursing out."

GEORGE RUSH

PRICES

CHARITY
SLOAN

MOST CHARITIES WILL GLADLY accept any donation you're willing to contribute. But here's what it costs to put the spirit back into the holidays in a few specific ways:

□ Five children of migrant farm workers will be sent new books of their choice as part of Reading Is Fundamental's Project Open Book (202-287-3371). The project also ships books to children in homeless shelters, children of incarcerated parents, and American Indian children living on reservations; $10.

□ Volunteers from the Gay Men's Health Crisis's Child Life Program (337-1950) will take three children with AIDS, or with a parent who has AIDS, ice-skating in Central Park or to see a holiday movie; $20.

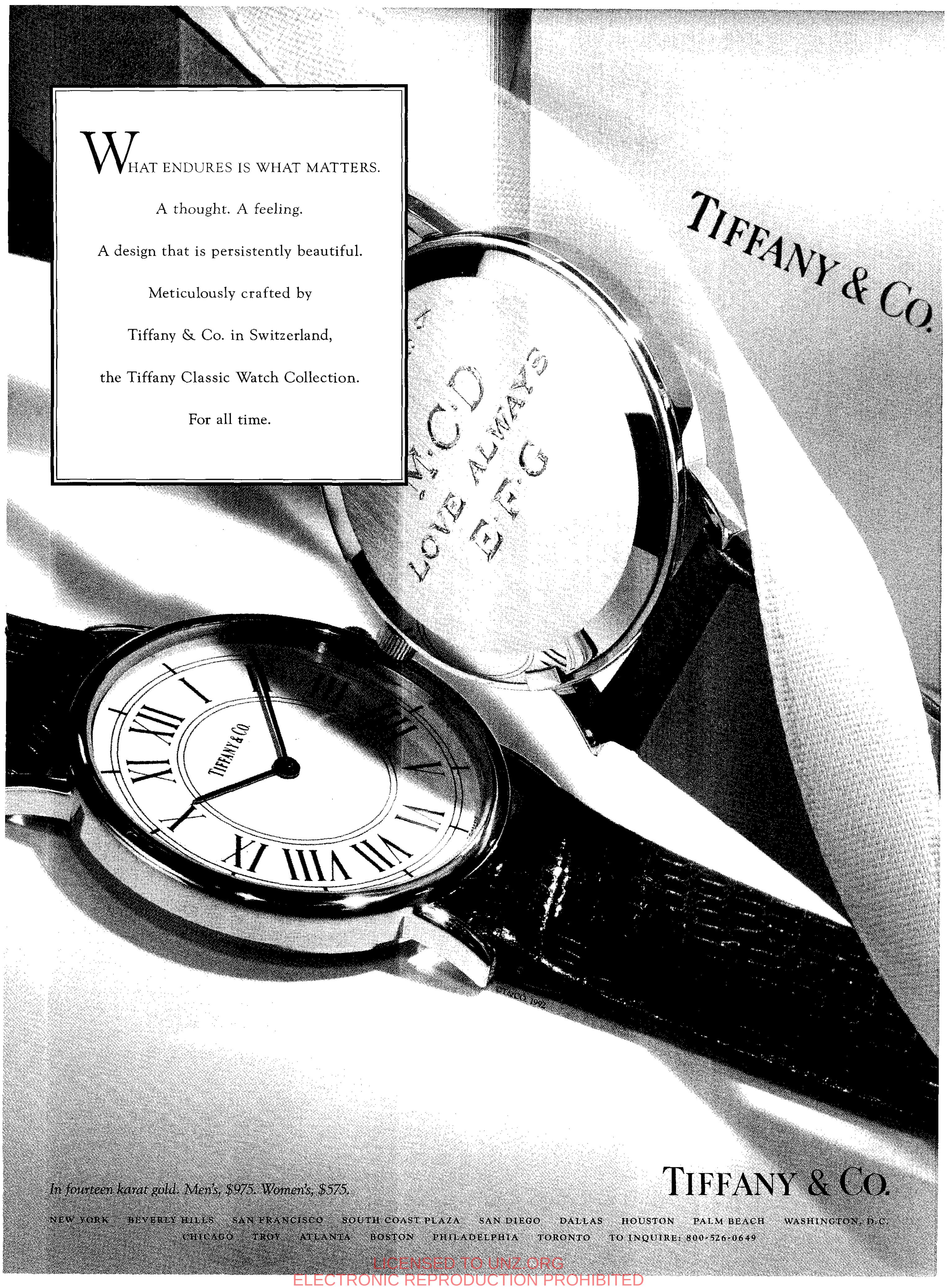
□ One Jenny Holzer "Truism" golf ball at Art/Shop 1-2-3 (475 Broome Street) will help send one "high risk" student from Satellite Academy High School to three art classes; $25.

□ Sponsorship of an athlete's participation in one day of the New York Special Olympics annual Winter Games on February 21–23 (661-3963) includes transportation, room, food, uniform, and equipment; $70.

□ Citymeals-on-Wheels (687-1234) will deliver a hot and nutritious holiday meal to twenty senior citizens; $95.

□ Send a homeless child to sleep-away camp for three weeks next summer at the Coalition for the Homeless' Camp Homewardbound in Bear Mountain State Park (695-8700); $500.

Photograph by Peter Freed. Illustration by Michael Sloan.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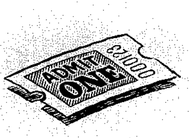
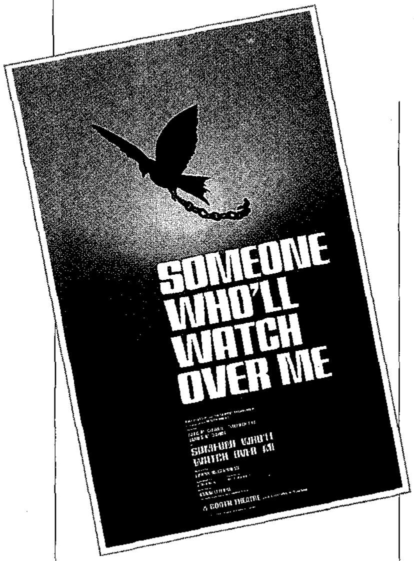


THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY


SOMEONE WHO'LL WATCH OVER ME

THEATER

Someone Who'll Watch Over Me: John Simon writes, "At Frank McGuinness's comedy-drama you don't want to miss a line, a facial expression, a single silent beat." It's about three hostages chained to the wall in a Lebanese basement cell. "And never," writes Simon, "has the lack of a fourth wall seemed more apt: That invisible wall becomes the one to which you, the viewer, are chained—riveted by the play yet imprisoned in your existence."

ART

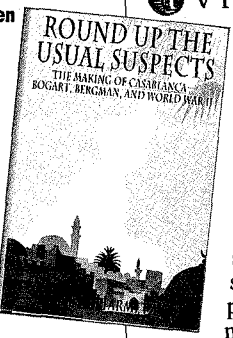
"Red Grooms's Dame of the Narrows and The Greater New York Harbor": Grooms did this large-scale sculpture of the Staten Island Ferry arriving at Manhattan terminal back in 1976. The work, along with new murals, is now the centerpiece of the Brooklyn Museum's lobby.

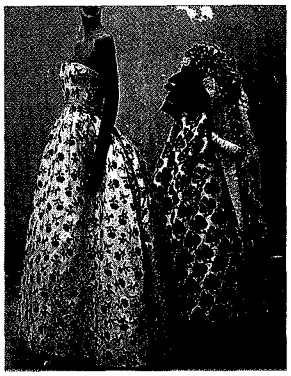
ASK GAEL

Is there a new Euroturf?
Tiny Baraonda is pulsating with that familiar nicotined clan of night crawlers and leggy beauties that create glamour and celebration wherever they go. Enrico Proietti's kitchen stumbles, but then this crowd just doesn't care. 1439 Second Avenue, at 75th Street; 288-8555.

BOOKS

Round Up the Usual Suspects, Aljean Harmetz: Ronald Reagan as Rick? That's just one of the myths that have grown up around everybody's favorite gin-joint romance, *Casablanca*. This book is a lot of fun—particularly all the dish on the Hollywood of the forties. (Hyperion; $24.95.)


ROUND UP THE USUAL SUSPECTS
THE MAKING OF CASABLANCA—
BOGART, BERGMAN, AND WORLD WAR II



FASHION

It's ready, you taffeta fiends. The Metropolitan Museum of Art's new Costume Institute officially opens to the public on December 10. "Fashion and History: A Dialogue" is the rather pretentious name of its first installation—but then, as Fran Lebowitz once said, fashion is the last great art of this century.

VIDEOS

Sinatra ($24.95): Frank's daughter Tina was the producer of this TV movie (that's right, it's already out on video), and remarkably, she hasn't sanitized or sweetened the life of a sometimes not-so-pleasant legend. The music, all of it from original recordings, is dreamy.

MOVIES

The Crying Game: This is the movie everyone's talking about: sexy, arty, political, and fun. Slug anyone who even *threatens* to tell you anything more about it and give away the surprising twist. Director Neil Jordan, writes David Denby, "has perhaps the most poetically eloquent temperament in the English-speaking cinema."

TELEVISION

A Day in the Life of Hollywood: **Irresistible or what? A spinoff of the great big coffee-table book, this limousine's-eye look at the rich and sometimes tacky may not *completely* satisfy the cravings of the most depraved starmongers, but it's not bad. (December 8; Showtime; 10 to 11 P.M.)**

TASTINGS

BY ALEXIS BESPALOFF

The village of Rully, in southern Burgundy, produces appealing red and white wines similar in style to those of Beaune, only a dozen miles away; try the 1988 red and the 1989 white of Château de Rully ($17 each).

1989
Château de Rully

Rick Osentoski

RECORDINGS

Cecilia Bartoli, *If You Love Me* (PolyGram): Bartoli is definitely *the* hot young singer of the moment. On the new album, she does just the sort of classical arias that divas of the past used to open their recitals with.

IF YOU LOVE ME
18th-century Italian Songs
Cecilia Bartoli

SHOPPING

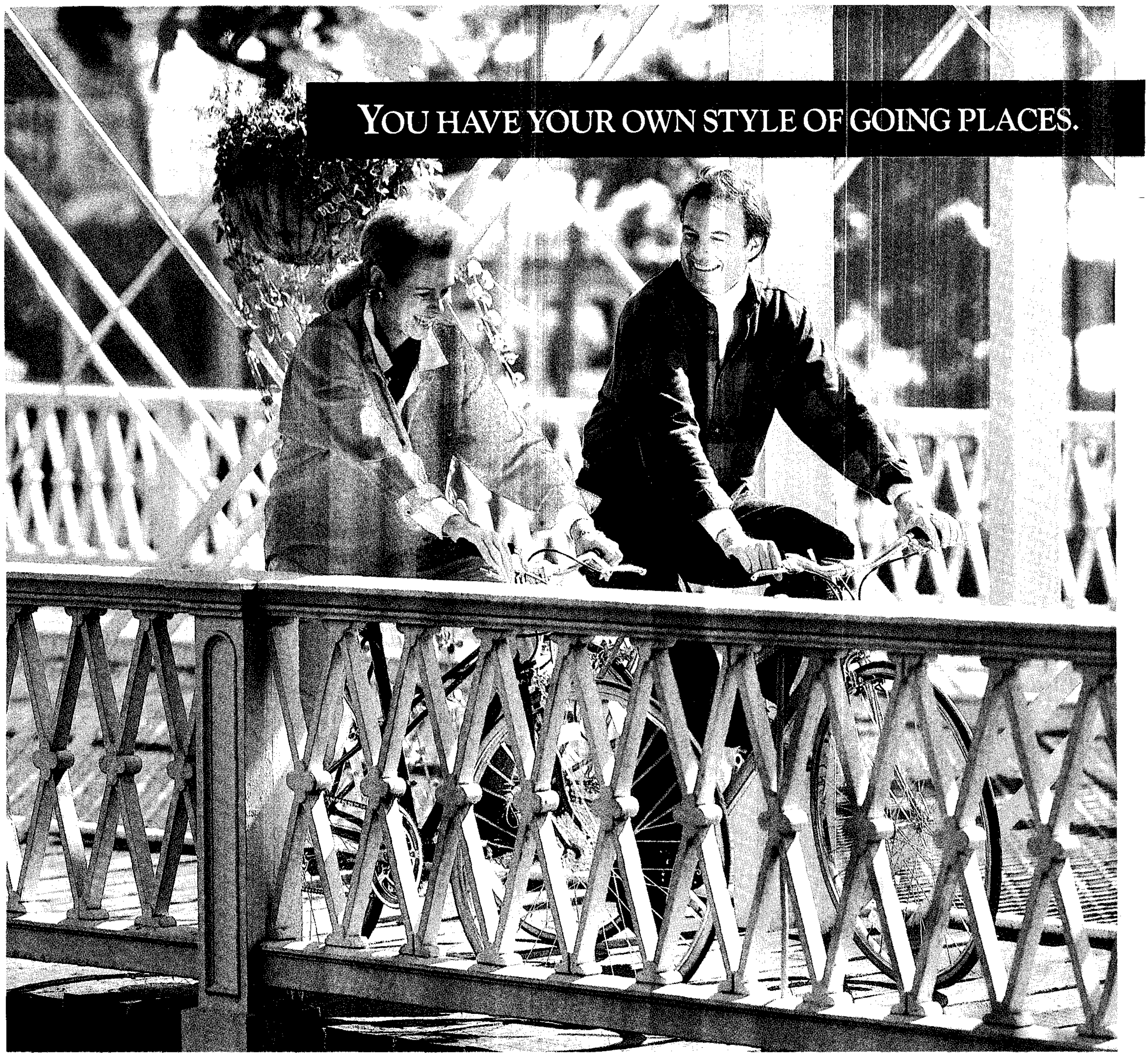
For the guy who thinks he has everything, Mario Badescu skin-care center has a nifty little shaving kit, complete with its unbeatable pre-shave conditioner, peppermint shaving cream, moisturizer protein after-shave, pine body soap, and corn-bran scrub. Ask for gift package No. IV. It's $15 and available at 320 East 52nd Street; 800-223-3278.

MB SKIN CARE

Les Jörgensen

MUSIC

It's a week of celebrating the New York Philharmonic's 150th anniversary. The whole shebang kicks off on Monday, December 7, with Masur, Mehta, and Boulez. Other highlights include Isaac Stern playing Bartók's Violin Concerto No. 1 on December 10, and on the 12th, it's a Young People's Concert at 2 P.M. with "New York, 1842: A City on Fire," a new piece by Jon Deak.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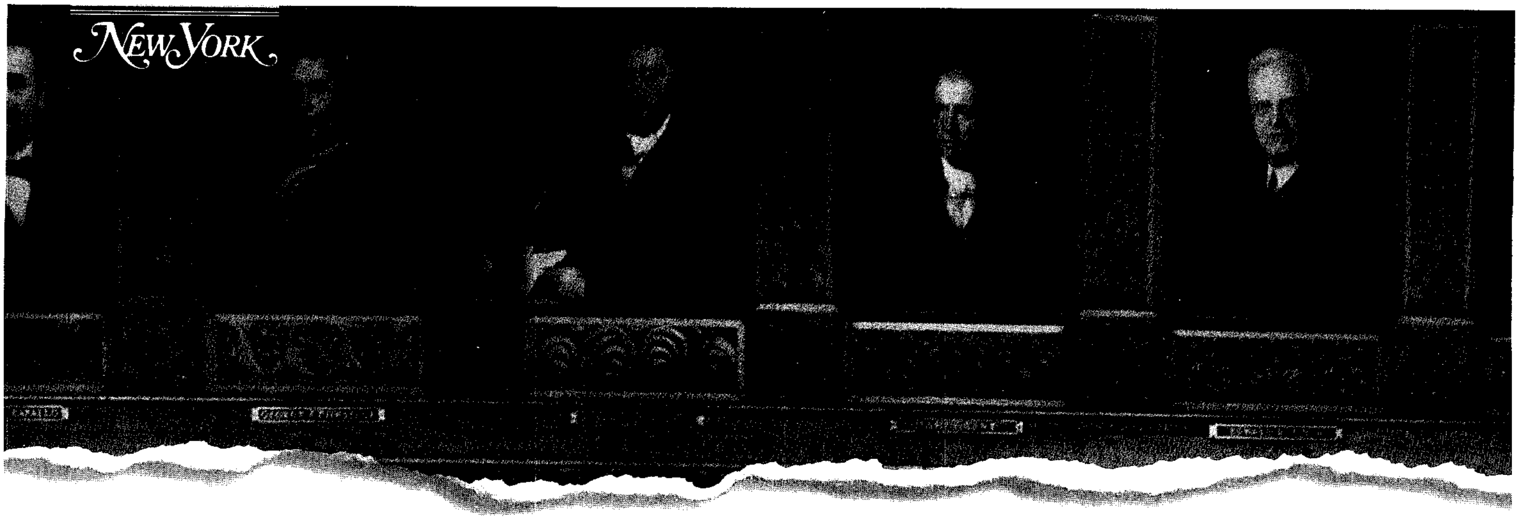
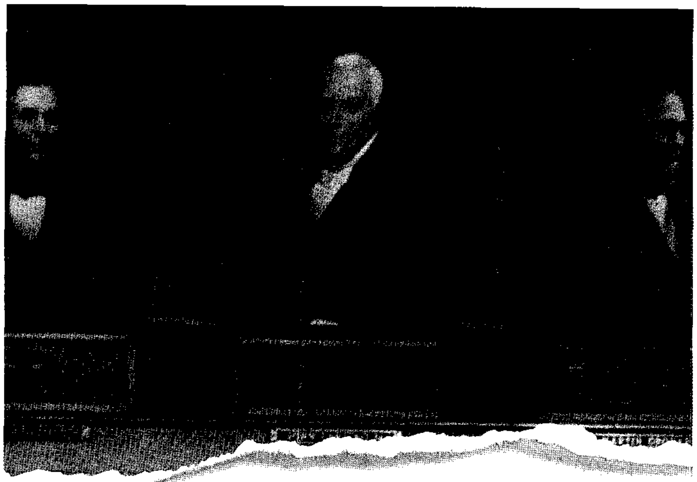


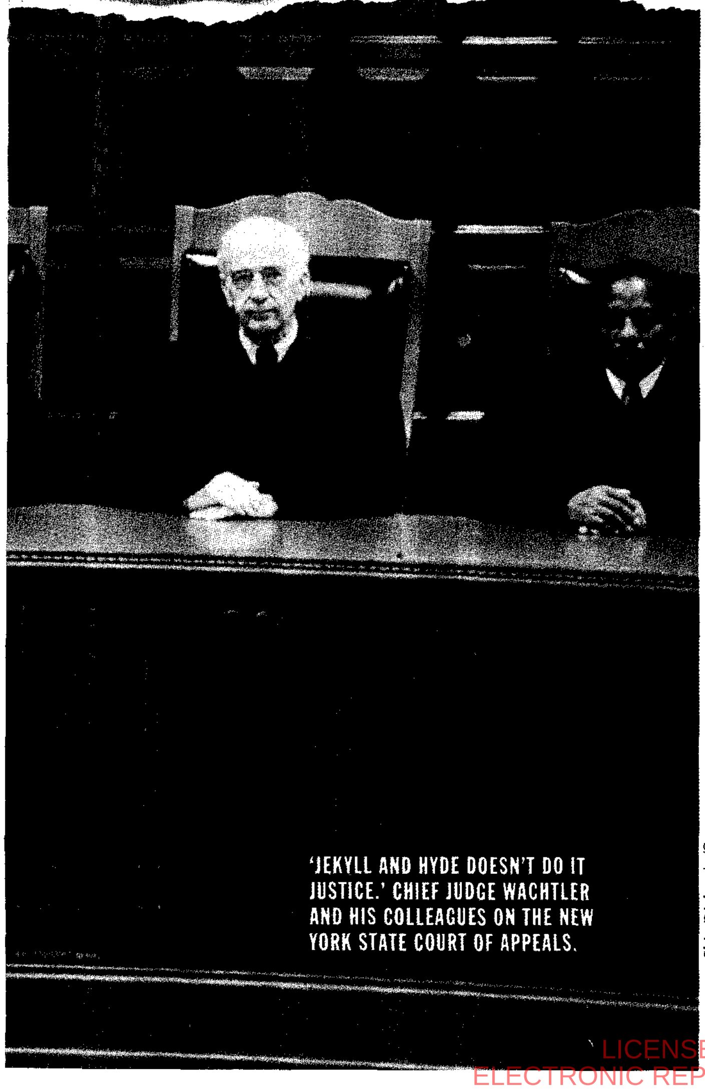
CRAZY FOR

The Chief Judge, the Park Avenue Princess—And Passion Ru



YOU

Amok • By Eric Pooley



'JEKYLL AND HYDE DOESN'T DO IT JUSTICE.' CHIEF JUDGE WACHTLER AND HIS COLLEAGUES ON THE NEW YORK STATE COURT OF APPEALS.

Skip Dickstein/Sygma

> *Already, you wonder if one particular phase or cycle has finally come to a close. Probably so. However, there is no cause for alarm.*
> *—Patric Walker, Aries horoscope for April 1992.*

ON A BRIGHT AFTERNOON LATE LAST APRIL, THE CLEAR-EYED AND impeccably styled Republican fund-raiser Joy Silverman paid a quiet visit to Linda Ashland, the Park Avenue astrologer. Silverman (a typically assertive Aries) had celebrated her forty-fifth birthday earlier in the month, and she wanted Ashland to read her chart for the coming year. Though she followed Patric Walker's horoscope column—late of *Town & Country,* now in *Mirabella*—Silverman wasn't showy about the stars the way some Republicans have been since the heyday of Nancy Reagan's astrologer. But then, Silverman, more striking than lovely, wasn't showy about anything—not her money, her connections, her complicated past, or her complicated present.

She was smart enough to keep herself to herself—she had few close friends, and her many acquaintances didn't know much about her. A secretary's daughter from Newark, three times married to wealth, she tried to hide her enormous drive and ambition beneath a willfully naïve, just-a-housewife demeanor. She rose quickly through the close-knit, cutthroat world of female Republican fund-raisers in Manhattan without joining any one team—moving high enough and fast enough to play in the men's fund-raising league and pulling in as much money for George Bush in 1988 as any real-estate baron or arbitrageur. There was resentment from both old-boys' and old-girls' networks when Bush rewarded her with a nomination to be ambassador to Barbados—and glee when the Senate shot down the nomination. The public bashing that came with that was dreadful, but it didn't dampen her sense of ongoing discovery—of new worlds' being born as old ones flickered and died.

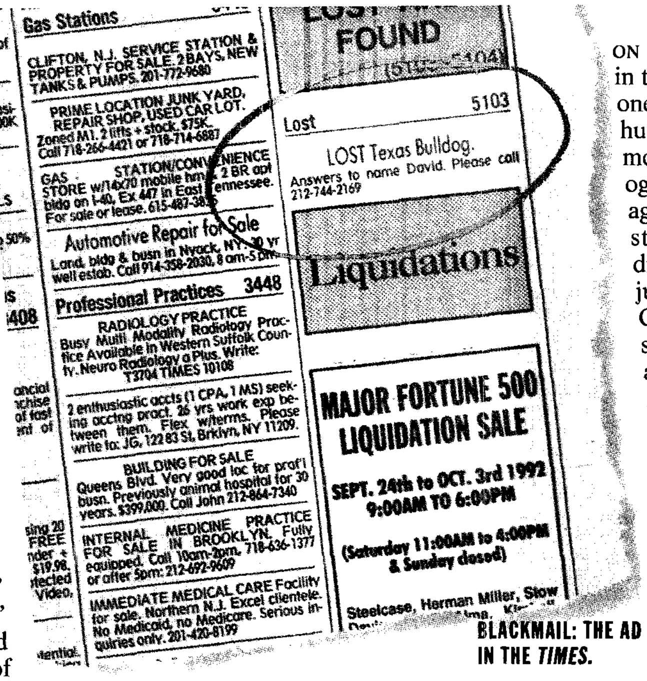
When Silverman visited the astrologer, several worlds had withered, and at least one was coming to life. Her third husband, financier Jeffrey Silverman, had left her; friends say he'd been unable to deal with Joy's newfound status and independence. Sometime last year, Joy had broken off with a dashing older man—an architect of her rise, as much mentor as lover—with whom she'd been carrying on a discreet affair for years. The man had trouble handling the rejection, lashing out at Joy and her new beau, lawyer David Samson—a fellow political enthusiast, a friend who didn't expect her to revolve around him, a handsome partner her own age.

Silverman had something else on her mind. Ashland won't talk about their meeting, but a friend says Silverman became upset when Ashland predicted trouble for her teenage daughter. "Most parents might laugh that one off as too safe," says the friend, "but Joy was thrown by it." In fact, Silverman and her 14-year-old daughter, Jessica, were already being threatened.

The anonymous cards and notes started showing up earlier in the month, and they just kept coming. Lewd, menacing, ugly—some addressed to Joy, others to Jessica—all were marked with a childish squiggle in place of a signature. In May, Jessica received an obscene greeting card with a condom tucked inside. In June, Silverman got a note warning

PLAYER: JOY SILVERMAN.

Marina Garnier



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BLACKMAIL: THE AD IN THE *TIMES*.

that explicit photographs and videotapes of her were "for sale." After that, letters told her that the anonymous writer had hired a private detective—"David Purdy"—to dig up embarrassing information about her new boyfriend, Samson, and that "Purdy" had explicit photos and tapes of her and Samson together and meant to use them for blackmail.

Silverman has said she had no idea who was behind the threats. A friend says it was obvious from the start; perhaps Joy just couldn't face it.

In August, "Purdy" showed up at Samson's Manhattan apartment building, telling the doorman that he'd stopped by to "say hello." Around the same time, "Purdy" started calling Samson's estranged wife, offering to sell her photos of Samson and Silverman. Falling into the behavior patterns of the obsessive stalker, he delivered a typed letter to Silverman, warning that he'd bugged Samson's apartment and promising to be be back in the fall, when he'd let Joy know "how much it will cost you to get me out of your life."

Two months before the presidential election that meant so much to Silverman, her political acquaintances noticed that she had dropped out of sight. Those who cared about her wondered at this—politics, after all, had brought her life into focus—but few knew what was going on. "She was terrified," says one who did. "Disturbed about these supposed pictures—she and David had every right to be together, but no woman would want pictures of herself floating around. Above all, she was worried about Jessica. Why was this creep targeting her?"

On September 12, a man in a cowboy hat and string tie delivered a note to Silverman's door. The note told Silverman to take out an ad in the New York *Times* classified section, under the heading "Lost Texas Bulldog," giving a phone number where the writer could contact her to discuss the blackmail terms.

The caller, using a voice-altering device, demanded $20,000 for the compromising photographs of Joy.

Silverman went to Washington, D.C., to visit FBI director William Sessions. "If you're in trouble and you know the cop on the beat, you call him," says another friend. "Joy knew Bill." She told Sessions about the calls and letters, and he referred the case to the bureau's Criminal Investigation Division, which assigned it to the Newark field office, since many of the letters had been mailed from New Jersey. Agents moved into Silverman's sprawling apartment, living there in round-the-clock shifts, installing a new unlisted number and the equipment needed to trap and trace calls made to it. "The disruption was awful," says the friend. "What's Joy supposed to tell Jessica? 'Honey, these men will be living with us until they catch the guy who's been sending you condoms'?"

Don't let current difficulties undermine your morale. . . . What takes place as early as the 5th brings the frustration you have experienced over the past six months to a head. . . . Something comes to light in a totally unexpected manner. . . .
—*Patric Walker, Aries horoscope for October 1992.*

ON OCTOBER 1, THE AD WAS PLACED in the *Times*. Two days later, someone called the number and quickly hung up. The call was traced to a mobile phone, and Silverman recognized the number. She told the agents that it belonged to the state-owned Chevrolet Caprice driven by Sol Wachtler, 62, chief judge of the New York State Court of Appeals—not just the state's top judicial figure but among the most revered men in New York. Wise. Witty. One of the few eminent jurists who didn't behave like a sack of wet dough. Handsome, charming. A wordsmith and a flirt. A friend of Mario Cuomo's—and the Republican likely to challenge him in 1994. A distant relative of Silverman's (his father-in-law was her step-uncle), and the mentor with whom she'd broken off an affair the year before.

Of course it was Wachtler—who else would be so interested in her sex life? But Silverman couldn't believe it. He was the family's most celebrated member; she'd known him since she was just out of her teens and he was a rising Nassau County politician and her stepfather's legal adviser. After he transformed himself from politician to judge, he defended her in a bitter fight over her stepfather's estate, safeguarding her $2.8-million trust (he was named a trustee). He'd helped her change from shy heiress to master fundraiser—and she'd talked him up to all her Bush-administration friends as a great choice for the Supreme Court. He'd guided her through the world of New York Republicans and helped her survive being hung out to dry over the failed ambassadorial nomination. They'd become lovers, but he wouldn't leave his wife, and eventually Silverman had ended it. He'd taken it badly, but surely he wasn't capable of *this*.

An FBI man in New York got a call from an agent assigned to the Newark office. "We've got a judge of yours under investigation for extortion," said Newark.

"What's his name?" asked New York.

"I think it's Wapner"—the judge on TV's *People's Court*.

"*Wapner?*"

"Sol Wapner."

"Sol *Wachtler*?"

"That's it."

"Can't be."

Someone had to be setting him up; the agents couldn't figure it any other way. They had no illusions about human nature—prominent types often do pernicious things—but they couldn't believe that the judge, well acquainted with law-enforcement technique from decades on the bench, would plot such an easily traced five-and-dime shakedown. "The guy's a font of wisdom," says one agent, "and this is the best he can do?"

The FBI says that someone using a voice-altering device started calling Silverman's tapped line from pay phones near Wachtler's Manhasset home. The caller demanded $20,000 in exchange for the photos and tapes, but with his voice mechanically disguised, Silverman had trouble making out his words.

"Well, goddamn, you better understand me," the voice said on October 7, calling from the hospital where Wachtler was treated for a bad back. "You're gonna get a letter from me, and you better listen to every word of it and do what it tells you to do or you're gonna be in serious deep trouble and you're not gonna see your daughter again, you hear me? I'm a sick and desperate man. I need the money." Wachtler didn't need the money—his wife is rich. The only theory that made any sense was that he hoped to scare Joy into coming to him for help. But it may be a mistake to apply logic to behavior of this kind; the entire affair displayed the twisted, grinding inevitability of a bad dream. Silverman watched the slow ensnarement and public destruction of the man she'd loved and promoted and, at the same time, saw her most cherished possession—her privacy—stolen away. She didn't need Wachtler's help anymore—thanks in part to him, she had powerful friends of her own—and once those officials were brought in, the thing was beyond her control. Had she known it was Sol, she would have dealt with it quietly—but now it was too late. A big fish was on the line; Washington told Newark to proceed as if this were any serious extortion case. Use plenty of men. Don't screw up.

To get through the ordeal, Silverman focused on protecting her daughter. She'd always been a devoted mother. Now it really showed.

"Imagine Jessica's feelings when she learned it was Wachtler," says Congresswoman Susan Molinari, a friend of Silverman's. "A man you've known all your life, who your mom looks up to, is threatening to kidnap you, and the FBI is after him. How do you deal with *that?*"

Later in the month, the FBI says, a call came in from Harrah's in Reno—where Wachtler, the toast of the American judiciary, was at a conference—warning that "Jessica is going to spend Thanksgiving with me." A letter from San Antonio gave instructions for a money-for-photos swap on November 7. Silverman was told to drop the $20,000 in a cellar stairway near her building. Two weeks later, a call came in from a private club where Wachtler had gone for a meeting. The next day, his fingerprint was lifted from a pay phone in Roslyn, where another call had been made two hours before: "If you f--- up at all," he said that time, "I promise you it will cost you $200,000 to get your daughter back."

You should be the first to admit to having made an error of judgment—personally, professionally or financially.
—Patric Walker, Aries horoscope for November 1992.

BY EARLY NOVEMBER, FBI SURVEILLANCE TEAMS WERE shadowing Wachtler everywhere. On Election Day, they followed him to a political luncheon on Long Island, then to Louisville, Kentucky. They watched him make a call on the way—he'd "snatch your kid" if the money wasn't paid—and stop by a Louisville porn shop to buy videotapes and playing cards. He later mailed a photocopy of one card to Silverman.

"Even then, Joy *still* wasn't sure it was Sol," says the friend. " 'He can't be buying porn, using little voice gadgets, and wearing cowboy getups. Not this man. Not Sol Wachtler.' "

Anyone following Wachtler's movements during this time might suffer from cognitive dissonance, because the simple-minded shakedown artist and the learned, affable jurist were sharing quarters inside the same mind. "Jekyll and Hyde doesn't really do it justice," says one agent.

On the evening of Thursday, November 5, Wachtler returned from Louisville and went to the Bronx for a dinner held by the Tribune Society, an association of black court workers. Presenting an award to his top aide and close friend, chief courts administrator Matthew Crosson, Wachtler seemed fully himself—relaxed and supremely witty—tossing off tone-perfect one-liners and anecdotes from his inexhaustible trove, displaying first-rate comic timing and an impressive deadpan, turning a turgid dinner into a Friars Club roast. In a rich honk some compare to Burt Lancaster's, Wachtler called Crosson "a man of unexpected abilities" and told the one about the variety-show emcee auditioning contestants:

"The master of ceremonies said, 'What do you do?'

"The contestant said, 'I do bird imitations.'

"The master of ceremonies said, 'We're not interested'—whereupon the contestant turned around and flew away." *Ba-dum-bum.*

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MONEY DROP: THE EAST SIDE CELLAR STAIRWAY.

That weekend, Wachtler turned around and flew away—but before he went, he took care of some business. On Friday, he drove to Albany—giving an interview to New York *Post* state editor Fred Dicker in which he all but declared his candidacy for the 1994 governor's race—then spoke at a bar-association dinner. Around 7 A.M. on Saturday, Wachtler left Albany in a neat gray suit and drove to Manhattan to make the money-for-porn swap with Silverman. He was followed by teams of agents in cars and an FBI surveillance plane. Once in town, he visited his daughter, then parked his black Caprice a few blocks from Joy's building. He opened the trunk, took out a cowboy hat and a manila envelope, and put on the hat. He hailed a cab and paid the driver $20 to deliver the envelope to Silverman's building. Agents expected it to contain the explicit photos, but instead it held another demand for "more money than before." An envelope with the $20,000 had been left at the cellar stairs of the Shanley Laundry, around the corner from Silverman's building, but Wachtler never picked up the money. While driving down from Albany, he had pulled into a rest stop, called the hair salon next door to the laundry, identified himself as David Samson, and promised a "big tip" if a worker there would retrieve the package. Now he parked for a while and drove around aimless-

Photograph by Robert Kalfus/N.Y. *Post.*

ly. He stopped for gas at the Mobil station at 90th and First, shredded and threw away some unused extortion notes, and drove over the Triborough Bridge and toward his Manhasset home.

One team of agents entered the salon to get the package—the $20,000 undisturbed inside—while others tailed Wachtler over the bridge and to the Long Island Expressway. He never knew he was being followed, never made it home. From a Manhattan command post, U.S. Attorney Michael Chertoff gave the order: "Arrest him now!"

ABOVE THE SALT: SILVERMAN HAD A GOOD SEAT AT A NOVEMBER 1991 BUSH FUND-RAISER.

WHEN Wachtler's old friend Mario Cuomo got the call from state police superintendent Tom Constantine, the news took his breath away. "Call me back in fifteen," Cuomo told Constantine. Then he walked around the executive mansion two or three times, trying to wrap his mind around the thing. All over the state that Saturday—as news organizations geared up for the biggest scandal of the year—other top political and judicial figures were struggling to come to terms with Wachtler's arrest. Several compare the fixed-in-time feeling to the moment they learned of John F. Kennedy's assassination. Many heard it on the radio—in their cars, in their kitchens—and had difficulty processing the information.

"I remember hearing the start of the sentence, 'Chief Judge Sol Wachtler—' " says former police commissioner Richard Condon, "and I thought, Hope he didn't have a heart attack. Then I heard the end of the sentence, and *I* almost had one."

Invariably, when a public figure crashes, folks whisper:

"I knew something was wrong."

"It was only a matter of time."

Not with Sol Wachtler. "No one can tell you they suspected a thing," says one prosecutor. "This was the only guy I know that everyone *really liked.* It's more than a death in the family—it's the suicide of the most life-affirming member of the family."

This wasn't some oily pol like Donald Manes going up in flames—Wachtler had always seemed greaseless, fireproof. The political eulogies spoken on his behalf weren't the perfunctory nonsense that operatives call "the usual shock-and-disbelief stuff." They were heartfelt and real.

Wachtler wasn't simply New York's top judicial figure. He led the nation's most important state appeals court, a bench that had handed down landmark decisions safeguarding individual liberties—free speech, privacy, employees' rights, gay rights, limits on search and seizure—at a time when the Supreme Court was rushing headlong the other way. He was also the powerful administrator of the state's judicial branch, presiding over a court system of 3,480 judges and 12,000 workers, 6.6 million cases a year, and a $962-million annual budget—modernizing it, computerizing it, girding it for the explosion of crack-related cases and defending it against Draconian budget cuts.

All of that was impressive, but what made Wachtler truly beloved was his extraordinary human qualities. He was a mensch, not another old lizard in a long black robe. He wasn't boring. He'd always been handsome—with deep-set, startlingly blue eyes—but he became better-looking as he aged, growing into his angular, animated features (and, some say, benefiting from a face-lift). He was the only Republican in New York who could approach Cuomo's eloquence, and if he didn't have Cuomo's depth of intellect, he didn't have his thin skin, either. Wachtler remembered names, focused on individuals, made you feel as if you were important to him—then made 100 others feel the same way before his day was through. Wachtler was vain and flirted with everyone, never lost the politician's need to be liked, but wasn't known to fool around.

Wachtler guided Silverman through the Republican world, and she became a big-time party fund-raiser.

He had enjoyed the perks of judicial power for so long that he could ignore them: deflating the pomp of the court for his many visitors, lunching on homemade tuna salad in chambers, greeting the lowliest clerk by name. "He was the prince," says one court officer. "And he could pretend to forget that, because he knew you never would." All of which contributed to the tragedy of his fall—and magnified the tawdriness of his alleged crimes. It was the ultimate postmodern mix of high solemnity and low farce—the *Law Journal* meets the *Post.*

With the eulogies for Wachtler came attacks on Silverman; inevitably, the tragedy was forced into a familiar tabloid formula. It's a better tale, after all, if Sol is a saint brought down by a shrew. He'd gone crazy for love or lost youth; she'd used her connections to destroy him. She started poor and got rich, so she must be a gold-digger (never mind that her husbands seem to have left *her*). She must be some piece of work to send him around the bend like that. Even some female lawyers in Albany were heard to say that Silverman must have been asking for it.

Reporters camped outside her apartment building. Quotes,

most of them blind, started showing up in the papers—Silverman was "a real snake," "a barracuda," "the Leona Helmsley of politics." She wasn't just an effective fund-raiser, she was *pushy,* grasping. Digging up her old divorce records, the *Daily News* revealed that she'd had two abortions as a young woman—an odd background for a supporter of pro-life candidates, perhaps, but Joy was never much interested in policy issues.

Soon after Wachtler's arrest, Joy and her daughter left town. "She never expected to suffer this public humiliation," says Molinari, who has been in touch with Joy. "She tries to get her daughter away from the media stakeout and suddenly she's 'an *adulterer,*' 'in hiding,' as if *she's* done something wrong. There's disbelief at the way attention is being focused on her past, and worry about how it's affecting Jessica. How does Joy raise her daughter to believe that if you speak up when someone's trying to hurt you, justice will be done?' Imagine being Jessica: 'This is the woman who always protected me being attacked, and here's the man who threatened me being defended. Shouldn't it be the other way around?' "

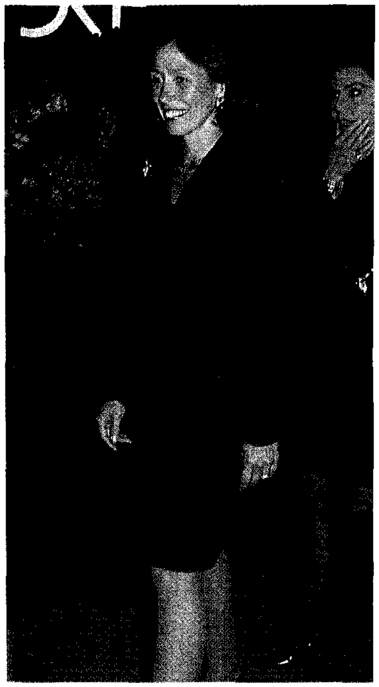
THE MADE-FOR-TV-MOVIE-MAKERS WERE OUT IN FORCE at Wachtler's bail hearing, where the defendant fixed his gaze at the middle distance. (He would hang up his robes later that day.) Reporters lined the walls, spilled out of the jury box. Federal magistrate Sharon Grubin felt awful about making Wachtler wear an electronic monitoring anklet when under house arrest in his Manhasset condominium. Wachtler, who'd spent the past few days shackled to a hospital bed, sobbing and apologizing to his family, got misty-eyed again as Grubin told him, "If my decision in releasing you reflects even a small amount of the wisdom you have shown from the bench, we will have done all right here."

Hearts went out to Wachtler all over town—prosecutors grumbled about overzealous investigators and federal grandstanding, about a case that should never have gone beyond misdemeanor harassment charges. (Of course, they were Wachtler's friends—which may be another reason the FBI assigned the case to Newark.) Bouquets of flowers and bags of mail were delivered to his door. When the case was put off until January so doctors could examine Wachtler (he has been admitted to the Payne Whitney psychiatric clinic), lawyers on the sidelines predicted he might elude prison.

Because none of those who worked with Wachtler had noticed any odd behavior, there was talk of "encapsulated insanity." Because the man was so upright and the actions so outlandish, and because the FBI had noted that Wachtler was being treated for a "serious medical condition," rumors flew: He had a chemical imbalance, an adverse reaction to Prozac or Halcion, a brain tumor. (At one point during their breakup, Wachtler had told Silverman that he had brain cancer, and Silverman told that to the Feds, who passed it on to reporters. But Wachtler's family denied it, and the cancer story now appears to have been another misguided bid for Silverman's sympathy.) Chertoff and Wachtler's lawyer, Charles Stillman, refuse to say whether the judge's behavior has a medical explanation. The only health problem his friends recall was back pain. But they cling to the belief that something must account for his fall.

"Even if everything alleged is true," said the governor, summing up the majority opinion, "you can say he's a very good person who had this narrow, telescoped aberration." The case wouldn't alter his view of Wachtler. "Why should it? What does it say about the kind of judge he was, the kind of person? . . . I mean, what does it have to do with anything?"

A few dissenters say the case speaks volumes about the kind of person Wachtler is. In this view, the terror campaign waged against Joy and Jessica Silverman was an aberration only in the sense that it marked one of the few times in Wachtler's life that he didn't get what he wanted. As long as his road was smooth, they say, Sol was smooth.



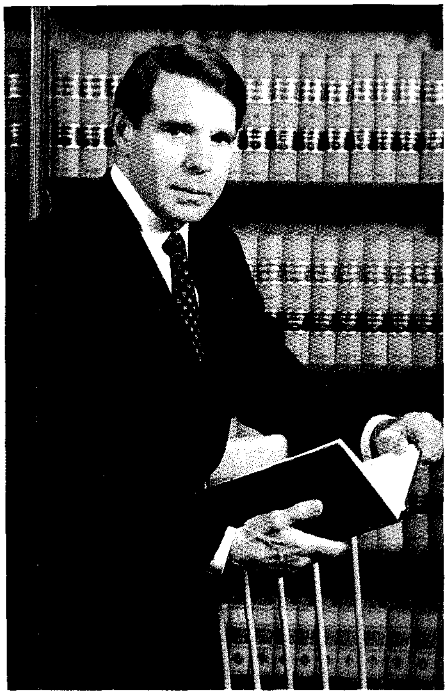
SILVERMAN WITH MARILYN QUAYLE.

"Wachtler was a transparent fraud before and during his judicial career," says State Supreme Court Justice James J. Leff, a longtime Wachtler critic. Many commentators have lauded Wachtler's pragmatism and love of consensus; Leff says they masked intellectual inconsistency, disregard for principles of constitutional law, and "preposterous flip-flops" from decision to decision. "At some juncture, obsequiousness before an ex–chief judge no longer serves any useful purpose," says Leff, referring to the fulsome statements in support of Wachtler. "Once the game is over, the king and pawn go back in the same box."

The stature of the Wachtler court is for legal scholars to debate. "He may or may not be seen by history as a great judge—but clearly people believe he was," says one Albany hand. "He had a magnificent judicial temperament—an extraordinary demeanor—and since most of us don't read decisions and aren't appeals lawyers, that's half the battle. Maybe he wasn't a great judge, but he sure *looked* like one."

"He's been riding atop the system so long, he was accustomed to having his way and no longer saw himself as having to play by the rules," says Republican fund-raiser William Koeppel, who has known Wachtler and Silverman for years. "Sol and Joy are part of this family dynasty dedicated to furthering the position and influence of its most glittering members: Sol and Joy. Sol introduced Joy to all the right Republicans and helped her when she wanted to be an ambassador. Joy promoted Sol for the Supreme Court—he's brilliant, he's Jewish, he's the chief judge, he's the second coming of Benjamin Cardozo. It would only be a matter of time before he was on the Supreme Court, had law schools named after him. With his impressive judicial veneer, it was easy to forget that underneath it all, the guy is just a Nassau County clubhouse pol."

Photographs: top, Jon Naso/N.Y. *Newsday*; bottom, Marina Garnier.



WACHTLER WAS A STRIVING YOUNG LAWYER when he moved to Great Neck in the early fifties. Born in Brooklyn in 1930, he had grown up the pampered son of a sometime auctioneer, real-estate speculator, and jeweler. A brother went into the family jewelry business, but the family's hopes rested with Sol—he was sent to Washington and Lee University, where (as a classmate of Tom Wolfe's) he earned a combined bachelor's and law degree in just five years. At a mock political convention, his nominating speech for Dwight Eisenhower was covered by Edward R. Murrow on CBS, yielding a call from the general himself and sealing Sol's love for Republican politics.

During his last year at school, Wachtler married Sarah Lawrence student Joan Wolosoff, the daughter of Leon Wolosoff—part of a steel-gazed family of developers who had built Manhasset's "Miracle Mile" and an array of federally funded housing projects, some of which had attracted the attention of muckraking senator Prescott Bush, who thought the Wolosoffs helped themselves to too much federal money. With Sol's wit and charm, and Joan's money and connections, they were ready to launch a career.

They bought a house with eight bedrooms, hired two maids (one of them was David Dinkins's mother), and looked every inch the suave suburbanites. A Republican of the liberal Javits-Rockefeller wing, Wachtler made the right moves, stroked the right people. In the county Republican committee, fabled Nassau County boss Joe Margiotta became his mentor (years later, Wachtler would testify in Margiotta's behalf at the extortion trial that brought him down). After just two years on the North Hempstead Town Board, Wachtler ran for town supervisor. "The town had never had a Jewish supervisor before, and some didn't want Sol to run," says former county Republican leader Joe Carlino. "But Sol got the biggest vote ever; he was the best natural street campaigner I've ever seen."

In 1967, Wachtler ran for Nassau County executive—and hit the first wall of his life. Challenging incumbent Democrat Eugene Nickerson, "Wachtler really thought he was going to win," says Carlino. He spent more than $400,000 on a thoroughly modern campaign—saturation media, dirty tricks—and lost a close race, the first setback of his golden-boy life. "He was crushed," says Carlino. "He ran down to Florida. I told him to relax, pick himself back up, plan a run for Congress—there was no doubt this guy was gonna be a successful politician."

Wachtler had another idea. Before entering the Nickerson race, he'd cut a deal with Nelson Rockefeller in which the governor agreed to name him to an unfilled State Supreme Court seat if he lost. The local bar association tried to block Wachtler's appointment because he lacked trial experience, but the appointment went through.

In 1972, after just five years as a Supreme Court justice, Wachtler waged another rough campaign, this one for a seat on the Court of Appeals, the state's highest court. He starred in a TV spot that bucked his own liberal image—slamming a jail door with a loud clang, he vowed to get "the thieves, the muggers, and the murderers into these cells"—and won in a walk.

During the late seventies, Wachtler and his appeals-court colleague Joe Bellacosa became close friends with Lieutenant Governor Mario Cuomo. "Mario was on the outs in the [Hugh] Carey administration, so he had a lot of free time," says a onetime Carey aide. "He went off and had dinner virtually every night of the week with Joe and Sol. Joe is the same kind of thinker Mario is; Sol didn't quite rise to their intellectual level, but he was a great guy to be with—quick-witted, friendly, the perfect foil."

The friendship was put to the test in 1985, when Governor Cuomo had to appoint a new chief judge. Wachtler and Cuomo weren't the constant dinner companions they'd been, but they were close—and, at the same time, they were potential rivals from different parties. Appeals judge Milton Mollen was thought to have the inside track—with more intellectual heft than Wachtler, he was an earnest sort who looked like a chief judge—but Cuomo surprised everyone by choosing Wachtler. In a stroke, the governor had rewarded an old friend and neutralized a possible foe.

His seemingly flawless career masked what some friends now call a case of "encapsulated insanity."

Photographs: left, UPI/Bettmann Newsphotos; center, right, David Jennings/The Image Works (2).

POWERHOUSE: (LEFT TO RIGHT) A 1972 VISIT TO SYRACUSE WITH (RIGHT TO LEFT) GOVERNOR ROCKEFELLER, SENATOR JAMES BUCKLEY, AND SENATOR JACOB JAVITS. IN HIS CHAMBERS AT THE COURT OF APPEALS IN ALBANY. WITH CUOMO AFTER BEING SWORN IN AS CHIEF JUDGE BY JUDGE MATTHEW JASEN (CENTER).

JUST BEFORE HE BECAME CHIEF JUDGE, WACHTLER WAS called on to handle a case fueled by deep familial hatred and monomania. It brought him together with Joy Silverman.

Joan Wachtler's uncle, Alvin "Bibbs" Wolosoff, died in 1984, leaving a $24-million estate that included properties in Palm Beach and Texas, and a mansion in Kings Point overlooking Long Island Sound. Two years before, Bibbs asked Wachtler to serve as his executor—a position judges may hold, the state code of judicial conduct says, only for uncontested estates left behind by members of their own families.

Bibbs was family, but his estate wasn't going to sail through probate without a battle. In fact, the reason Bibbs wanted Wachtler as executor was that he *expected* a challenge—from his eldest son, James, whom Bibbs had cut out of his will. Wachtler claimed in court papers that he consulted his colleagues "to see whether they would have any objection or discomfort with my serving," but five of six colleagues told *Newsday* last month that he had never mentioned it to them. Wachtler also failed to report to the court the $525,000 he earned for his work on the estate.

"Anything that comes out of the Wolosoff family is going to be subject to attack in court," Wachtler once said. The estate was a tangled mess: Bibbs Wolosoff had been married three times; his first marriage produced two sons, James and Van Warren. But in 1961, after an affair with his secretary, Jeanette Germont, Bibbs divorced his first wife and married Germont. She brought along two children from a previous marriage, Bruce, 6, and Joy, 14. Joy was dating James Wolosoff at the time of her mother's marriage to Bibbs Wolosoff. Bibbs hated the idea of his son's going out with his stepdaughter. At one point, he threw James off the property. Joy was eventually sent away to school; Bibbs and James went to war.

Some say father and son were too much alike to get along. Their battling entered the courts in the seventies, according to James's lawyer, Allen H. Weiss (James Wolosoff won't talk about it). In an effort to reduce his tax burden, Weiss says, Bibbs had established a trust in James's name—with the provision that the trust would pay Bibbs a tax-free annuity of $180,000. The value of James's trust declined, so that it no longer produced $180,000 a year—but Bibbs demanded that James pay him the money anyway.

"Bibbs was trying to wipe Jimmy out, so Jimmy did the only thing he could do," Weiss says. "He sued his father and eventually won release from having to pay the annuity. Bibbs never forgave him for suing. He wouldn't see him—wouldn't let him in the door when Jeanette died and he was sitting shiva. In the last few years of Bibbs's life, he remarried and drew up will after will—it was almost pathological—giving nothing at all to James."

In the last two wills, says Weiss, "the idea of using Sol Wachtler as executor popped into his head—he knew Jimmy would contest it, and he wanted to be sure he'd get nothing. Who better than Sol Wachtler? Who would have the chutzpa to challenge a will whose executor was on the Court of Appeals? It was this massive 'Screw you' from beyond the grave."

Wachtler put it this way in a 1985 deposition: "He volunteered by telling me—and this I remember quite clearly—in telling me that he excluded Jimmy. He said he dreaded the day that he was ever conceived."

Representing James Wolosoff in the legal challenge, Weiss—then a partner in the Pine Street firm of Weiss & Kozupsky—may have been outmatched. He was up against not just Wachtler—who was, in effect, defending Joy's stake—but his web of connections: Wachtler used as his counsel Shea & Gould, a politically wired firm loaded with former judges and their progeny. (Shea & Gould made $525,000 in fees from the case and hired Sol's daughter, Lauren, in 1988.) The Surrogate Court judge hearing the case, Raymond Radigan—a longtime Wachtler ally—had a son working at Shea & Gould.

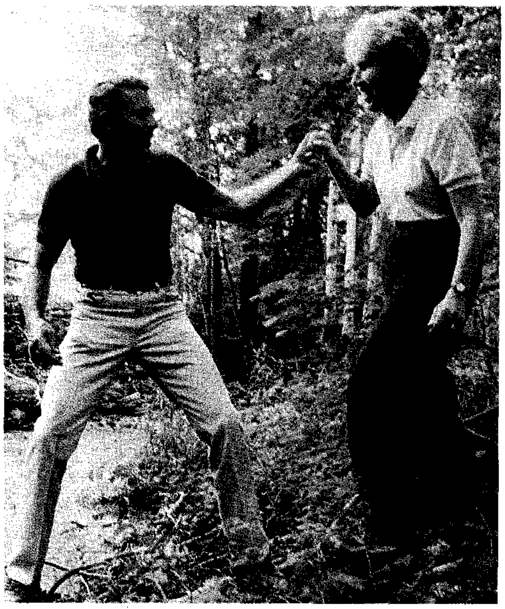
"I was going up against the pope in a church proceeding," says Weiss.

He could have moved for Wachtler's disqualification but chose not to do so. "Would it have inured to our benefit? Sol had the right to choose his successor. Better to take the accommodating path, hope he does the right thing."

In the end, James settled for $400,000. Joy got $100,000 and a trust worth $2.8 million—over which Wachtler was named a trustee. During a deposition, Weiss asked Wachtler about her.

"Do you know Joy?"

"Yes, I met Joy," Wachtler replied. "I met Joy once at Bibbs's home, when I think she had become engaged. . . . To Simons, her first husband."



CHARM AND MONEY: WACHTLER AND WIFE JOAN.

JOY WOLOSOFF was 21 in 1969, when she married furniture heir Richard Simons. By then, she'd spent two years at the University of Maryland before dropping out to work briefly as a receptionist at Metro-Goldwyn-Mayer in Manhattan. She and Simons moved to Palm Beach and had a son, but the marriage foundered—as the *News* reported, Joy accused Simons of philandering, took tranquilizers to battle her depression, then learned she was pregnant and had an abortion. Simons went back to her and she became pregnant again, and he left her a second time. She had a second abortion.

"My life is like a soap opera," Joy Simons told the court.

A year later, in Las Vegas, she married developer David Paul; the marriage was annulled two months later in Santo Domingo.

Photograph bottom, by Naomi Lasdon/Sygma.

CONFINED: WACHTLER WAS UNDER HOUSE ARREST AT HIS MANHASSET HOME.

(Paul, the former head of the failed Centrust Savings Bank in Miami, is now awaiting trial on charges of looting more than $25 million from the bank in a series of scams involving Michael Milken and BCCI.) Joy Paul and her son moved back to Bibbs's estate, and she soon began dating Jeffrey Silverman, a hotshot financier who had just left his wife. They were married in 1977; Jessica, born a year later, was eventually enrolled at Nightingale-Bamford. The Silvermans settled into a grand East Side life, with a Park Avenue apartment done in marble and leather, and a stucco mansion on Penny's Landing in Southampton. In 1984, Jeffrey Silverman took control of Ply Gem Industries and, through buy-outs, built it into a *Fortune* 500 company. Joy played the part of the CEO's wife, as a friend says, "entertaining on a grand scale, finessing difficult situations—being a diplomat, which is what she became. Almost."

In late 1987, Joy Silverman walked into George Bush's New York campaign headquarters, in the Roosevelt Hotel, and volunteered for duty. It was her first campaign. Some workers have said that she was scheming for an administration job from day one—but if that's true, she chose a circuitous route, starting in the campaign's basement. "For months, she worked the phones, canvassed for ballot signatures, and stuffed envelopes," says Julie Wadler, the New York campaign's finance director. "She was shy, and though she dressed better than your average volunteer, nobody knew at first that she was so wealthy."

"She was one of the few volunteers you could depend on day in and day out," says Russ Schriefer, the state campaign's executive director, who became a mentor to Silverman. "She did the scut work, and then slowly we realized and she realized that she could do a lot more."

"Let's face it," says a source, "if you see someone who can raise you a lot of money, you bring them in and soak them for all they're worth. That's what they did to Joy, but it was positive for her. She got something out of it on a personal level."

Gaining confidence by the day, Silverman quickly became both a formidable fund-raiser and fund-giver. She and Jeffrey each contributed $100,000 to the Republican National Committee (and later lent $100,000, interest-free, to the president's inaugural committee). She held a dinner for Barbara Bush at her place in Southampton, raising $135,000 from 48 of her friends. Since Joy didn't work for a living, she couldn't just shake down business contacts. "She went to the place she buys her clothes, she got money from her dentist, from Van Cleef & Arpels, from Ron Perelman of Revlon," says Wadler, who handled the checks. "She would not take no for an answer. She is one of the best fund-raisers I have ever met. The man came in to fix her stereo and she sucked him up for $1,000. She brought in as much as the campaign's top fund-raisers."

At a Harmonie Club event for top fund-raisers just before the election, Silverman was asked to make a speech telling everyone how she'd done it. "I'm just a Park Avenue housewife," she said, her sentences soft and falling at the end. "I've never done anything politically before. But the support for George Bush is so overwhelming that it all just happened, one phone call at a time."

"She was unassuming," says someone who admires her.

"Gag me with a spoon," says someone who does not. "Miss Naïveté, doing her bit for God and country, when everyone knew she had an agenda."

By the time of the election, *everyone* had an agenda—the usual frenzied fund-raisers' search for plums—and Silverman was no exception. "She started thinking about what countries she might like—Luxembourg, Belgium," says one friend. "I told her she was going to get roasted—I suggested she take a lesser position, get some work under her belt, then go for an ambassadorship. But she was badly served by her advisers. Sol, Russ, and Rich Bond said, 'Go for it.' "

Silverman sent her résumé to the White House, Wachtler helped her prepare financial-disclosure forms, and D'Amato, Jonathan Bush, and Bond wrote letters in her behalf—and in March 1989, Bush nominated her as ambassador to Barbados. A slew of fund-raisers were tapped to serve in tranquil outposts around the globe—but Silverman was the one hit hardest by Democrat Paul Sarbanes of the Senate Foreign Relations Committee, who was making an issue of patronage appointments. "Joy was as qualified as any of the others," says Schriefer. "I wonder if Sarbanes would have gone after Jack Silverman the same way."

THE HEARINGS WERE PAINFUL; SILVERMAN DID WELL enough when she stuck to the prepared script—listing primary exports and such—but spoke in Bushisms when asked about her qualifications. "I have been known to have organizational abilities," she told the committee, "interpersonal skills, the ability to communicate, the ability to motivate, and I deeply care about people, and I am very thrilled to have been nominated to serve in an area of the world that will allow me to use my interpersonal skills—that my interpersonal skills will be vitally important to the people of this region."

He was thinking of running for governor, and maybe that ambition kept Wachtler from leaving his wife.

Photograph by AP/Wide World.

“There’s no there there,” said Sarbanes. The Washington *Post* pointed out that Silverman had “no foreign policy experience, no job history, and no college degree,” and the New York *Times* repeated a rumor (denied by Silverman) that she had rented a second house on Barbados because the ambassador’s residence was too far from the beach. The nomination died.

“I saw her in Washington at the time, and she was so upset,” says Wadler. “She said, ‘I played this straight and I’m getting ripped apart.’ No one told her to expect this, no one prepared her for it, and if they had she never would have done it.”

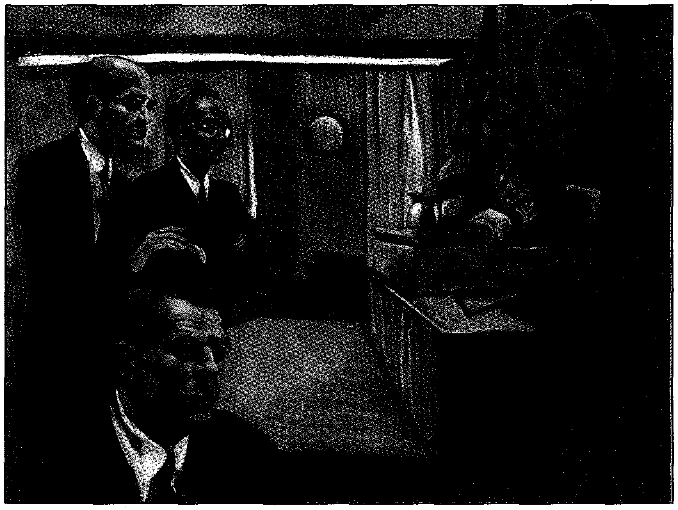
When she got back to New York, Jeffrey told her he was moving out. After a dozen years of having Joy support his career, friends say, he didn’t like supporting hers. “After Joy became a star, he always looked glum at events,” says one. “Finally he packed his bags and left.”

Joy didn’t fall apart—she consolidated her position among Manhattan Republicans, raising and contributing money in behalf of D’Amato and Susan Molinari, working in the Bush reelection drive, visiting Camp David last summer. She continued to see Wachtler as their schedules allowed, sometimes staying overnight in his home outside Albany. Only a few close friends knew the extent of their involvement. “I knew they were very close, but not that it was sexual,” says one friend. “She talked of him as if there was a tremendous love between the two, but I thought it was familial love.”

In February 1991, while the affair was still going on, Wachtler resigned from his role overseeing the trust Bibbs Wolosoff had left for Joy, and designated Silverman as sole trustee. In doing so, he wrote in court papers, “I fully recognize that she may well terminate the said trust and vest herself with all the principal and interest at the time of my death or subsequent thereto. . . . It is my desire that she have this power.” Wachtler loyalists point to the transaction and wink—“She got what she wanted, then dumped him,” says one.

Others don’t buy it. “This estate case was so complicated,” says Weiss, “you can find evidence in it to support any theory you like. That doesn’t make it so.”

If the last financial bond between the two was broken, other bonds remained. A strong one had developed between Joy and Lauren Wachtler, Sol’s daughter. “Sol wasn’t allowed to attend fund-raisers, but I frequently saw Joy and Lauren together at them,” says Bill Koeppel. “They had the same agenda—to further Sol’s career, to further Joy’s, to further Lauren’s, to further the family’s influence. Every time I saw Joy in Washington, she was talking him up for Supreme Court.”



DEFENDANT: THE JUDGE AT HIS BAIL HEARING.

Koeppel says the family thrived on the casual exercise of power. “Lauren represented me in a legal matter,” he says, “and I noticed she went to court with an oxblood briefcase that had the gold seal of the chief judge on it. She used to give autographed photos of Sol to judges. She used her married name outside of work, but it was always Lauren Wachtler in court. It was all fairly obvious.” Sol’s son Philip rented an apartment from Koeppel, breaking the lease and, Koeppel says, trying to stiff him for two months’ rent. “He told me, ‘Look, in the long run you’ll do a lot better forgetting this. My father’s the chief of the Court of Appeals. No judge is gonna find against Sol Wachtler’s son.” Koeppel took him to court, and Philip finally paid—“less $300, just to be difficult,” says Koeppel.

Wachtler was too liberal a jurist to make Bush’s Supreme Court, and Joe Carlino and others say he was thinking seriously about running for governor in 1994. After he sued Mario Cuomo to restore cuts to the judiciary’s budget—a move Bibbs Wolosoff might have admired—Wachtler’s friendship with Cuomo soured. “He would have had to step down from the bench,” says Carlino, “but I think he might have done it.”

MAYBE THOSE AMBITIONS KEPT HIM FROM LEAVING his wife for Silverman; maybe, after 41 years of marriage, he couldn’t imagine going. Whatever his reason, friends say, Silverman wanted him to make a commitment, realized he wouldn’t, and saw there was nowhere for the relationship to go. And last winter, she started introducing friends to the new man in her life, David Samson. “She said, ‘I met this guy—I’m so much in love,’ ” says one friend. “After that, she didn’t need Sol anymore. She was independent now, out from under his wing. And he just couldn’t handle that.”

“You can accuse Joy of not being the smartest woman when it comes to choosing men,” says Molinari, “but if she’d been married 100 times it wouldn’t excuse extortion, kidnapping threats, and sexual harassment. Nothing on her side of the ledger can justify his actions, and that has to be the end of the story.”

The end of the story has yet to be written. Silverman remains out of sight, and David Samson and Jeffrey Silverman have both been at her side. “Jeff is the threatened girl’s dad, so he has a right to be there,” says a friend. “He and David are very supportive, very grown-up. Joy is gathering herself. She’s a strong woman. She’ll be back on the dais.”

Next month, after undergoing tests at Payne Whitney, Wachtler will be back in court; prison time now seems unlikely, unless Chertoff and Silverman insist. But if minimum sentencing standards are ignored, there will be an outcry about special treatment, about men above the law.

Last January, Wachtler presided at the swearing-in of Queens D.A. Richard Brown. He performed his emcee duties with his usual nonchalant brilliance—making light of his budget battle with the governor, telling the one about the variety-show bird imitator—and then he got serious, reflecting on the powers that prosecutors have over mere mortals. “Justice is indeed God’s idea and man’s ideal,” he said. “The responsibility of a public prosecutor is to seek justice, not merely to convict. The idea that we are a nation of laws and not of men is very comforting—it makes us feel that past generations have separated right from wrong and good from evil. But the fact is that if we scratch below the surface, we’ll recognize that it is the men and women who administer the law—those in law enforcement—who really have so much to say about . . . where justice should fall.”

A year later, Sol Wachtler—having turned around and flown away—is at the mercy of those men and women. The world will soon know whose power was the greater—Joy Silverman’s or Sol Wachtler’s.

Some people are looking at the whole thing as strange evidence of the power of love.

“It’s hard to believe anyone goes bananas over love anymore,” says one of Joy’s friends. “Someone just said to me, ‘*Anna Karenina* is a silly novel—who would throw herself in front of a train for a man?’ I said, ‘Well, Sol threw himself in front of a train for a woman. And Joy was the conductor.’ ” ■

Illustration by Christine Cornell.

A FEW GOOD MEN AND WOMEN

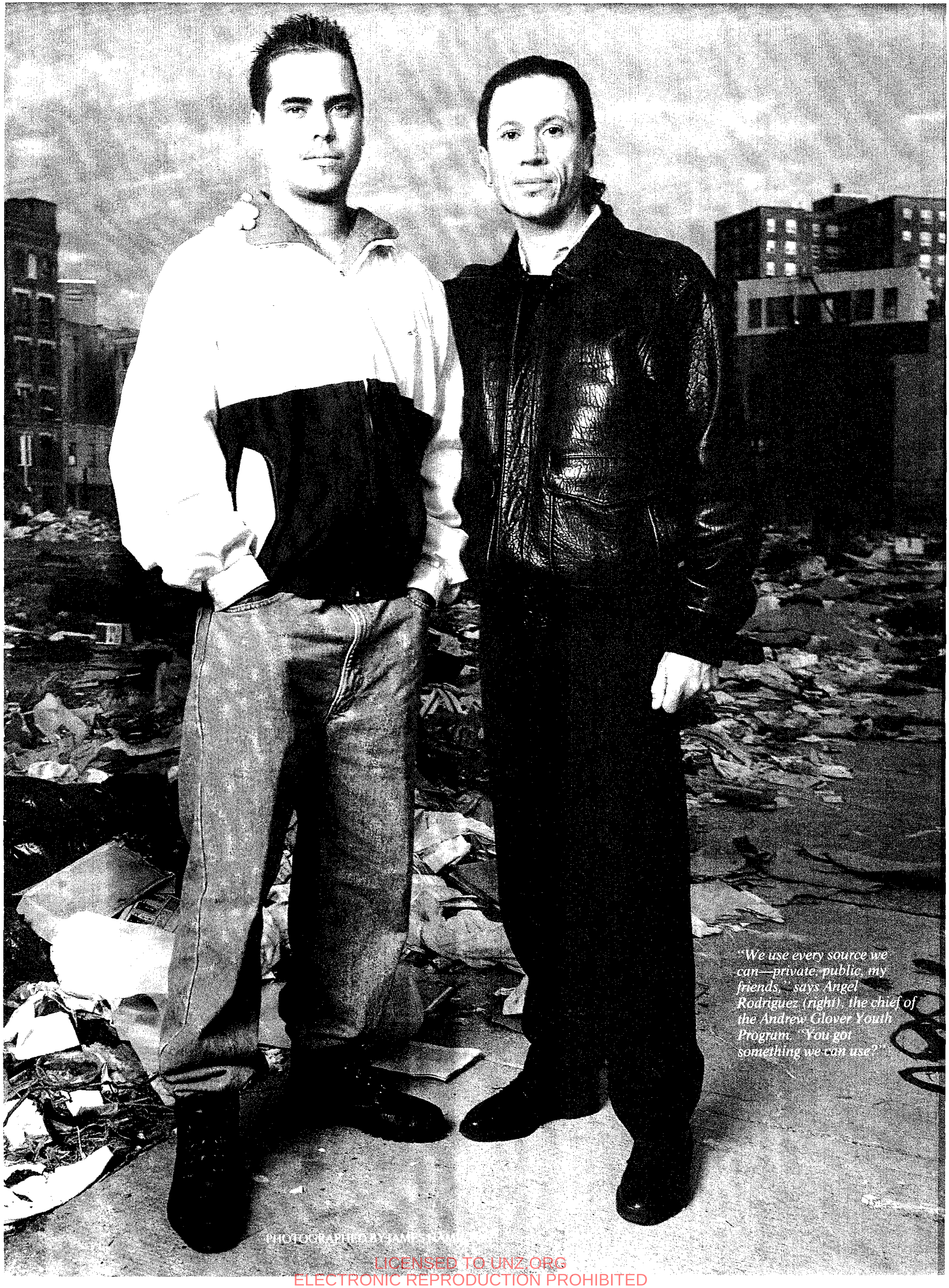
If Bill Clinton Is Looking for Solutions to Intractable Social Problems, Here Are Five Programs That Work

By Michael Stone

THREE-YEAR-OLD RICKY GOT A ROTTEN DEAL. HIS MOTHER was a heavy cocaine user, and he was born with cerebral palsy. His brain was damaged, he had almost no control over his limbs, and he was blind and seemingly deaf. And as if that weren't enough, the city took him away from his parents, then left him to languish in a hospital for almost a year. He might still be there—at a cost to taxpayers of nearly $1,000 per day—if it hadn't been for Gretchen Buchenholz.

Buchenholz, who heads the Association to Benefit Children, an advocacy group, sued city officials to stop them from warehousing kids. She also set up Variety House, a transitional residence and adoption service that took Ricky in and tried to find him a home. It wasn't easy. By the time the folks at Variety House got Ricky, he was slipping fast. He was gaunt and grossly underweight, crying all the time, immobile and unresponsive. One side of his face was flat because he lay unattended in his crib for long stretches.

Buchenholz and her staff took Ricky outdoors, where he felt the sun and the wind on his face for the first time, introduced



"We use every source we can—private, public, my friends," says Angel Rodriguez (right), the chief of the Andrew Glover Youth Program. "You got something we can use?"

PHOTOGRAPHED BY JAMES [illegible]

A FAMILY REUNION: *Khala Smith (left), her kids, and Gretchen Buchenholz.*

him to other children, adjusted his diet, and invited volunteers from the neighborhood to hold and play with him. One of them, Terry Smith, an insurance executive, took him home with her.

Today, Ricky lives with Smith—who is slated to adopt him soon—and he has surpassed his doctors' expectations. He not only hears but revels in music. He has learned to roll over, to grasp objects, to hug. And though he will probably never walk or attend a normal school, he is by all accounts happy and loved—and at a fraction of the cost of institutionalization.

Clean Slate *"I got no problem helping you," Rodriguez tells one of his charges. "I don't* **judge** *you on who you were. I judge you on what you're doing from here on in."*

Variety House is one of a small but growing number of programs that are taking on the city's thorniest social problems and helping people whom many New Yorkers—and their officials—had written off. Small, neighborhood-based, and quick on their feet, these programs are saving families; bringing communities together; and preventing teenagers from dropping out of school, getting pregnant, and going to prison. And they are doing it under trying circumstances.

The past twelve years have not been kind to the poor or to those who are trying to help them. The Reagan and Bush administrations dismantled federal housing and jobs programs and ignored cries for help from the city's slums. Now that Bill Clinton has been elected, program directors are daring to hope again. His promise to invest in building roads and bridges could generate scores of plum construction jobs and free up scarce local resources. But the deficit and fragile economy will no doubt limit his options.

Ultimately, any solution to New York's entrenched poverty must include massive aid from Washington. Neither Albany nor City Hall has pockets deep enough to solve its housing, employment, or education crises. Until then, government's best chance to improve conditions in the city is to identify and support what works even in these hard times. It would do well to examine the five programs described below.

ANGEL OF THE LOWER EAST SIDE

WHAT'D YOU DO LAST weekend?" Angel asks the kid. "You staying off 13th Street?"

East 13th Street is where the dealers hang out, where the kid got arrested. Twice.

The kid nods his head, says the cops picked him up in a phone booth with six glassine bags of crack cocaine. "They wasn't on me. They was in the booth," he says. "I was just making a call."

"Yeah? How many calls you make that night?"

"Just one. Those guys came out of nowhere." The kid is Danny, a 17-year-old with a second-grade education, a week's growth of fuzz, and a smile that lights up Angel's no-frills office in the Criminal Court building.

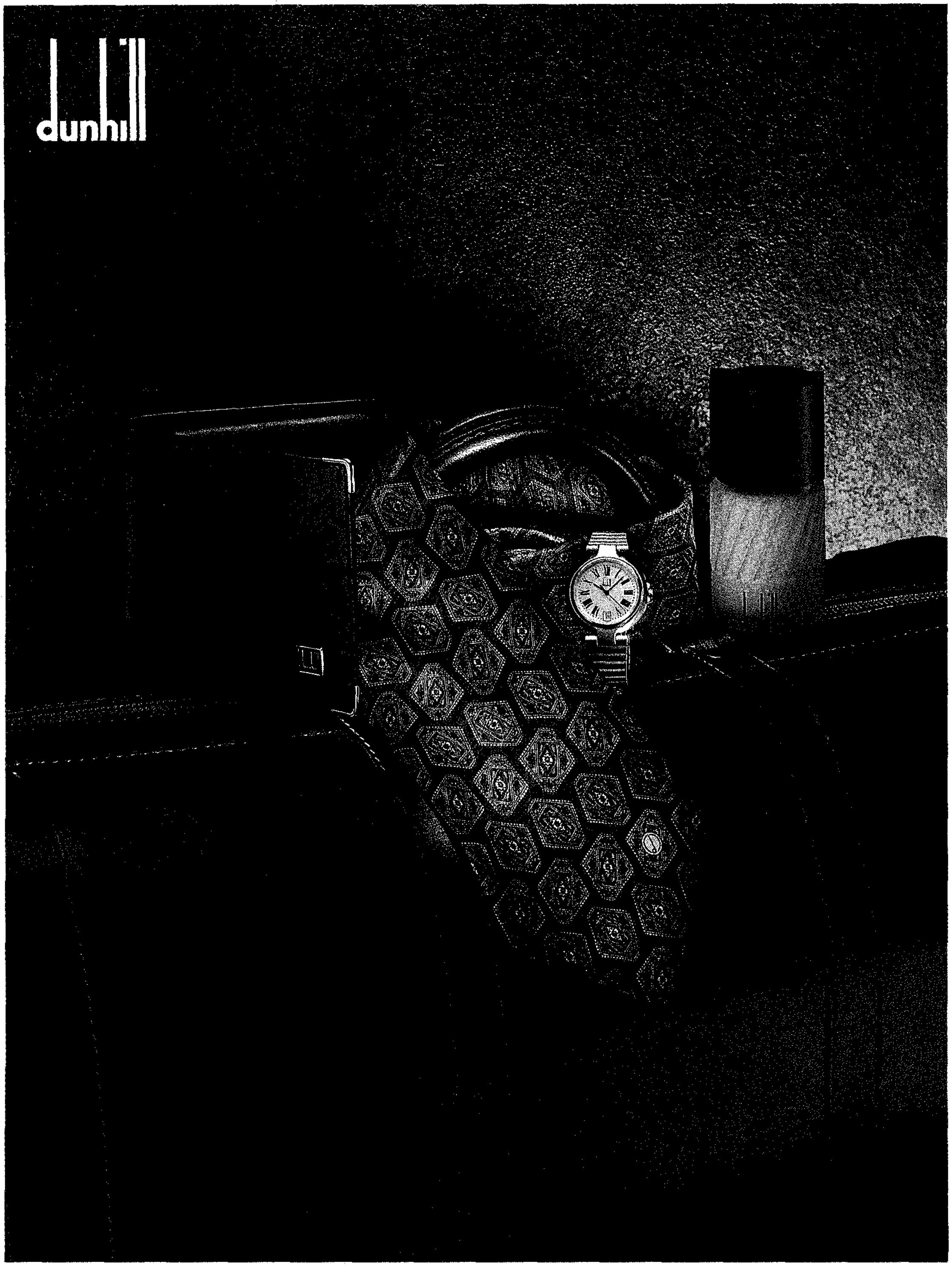
Angel is Angel Rodriguez, 40, the chief of the Andrew Glover Youth Program and the patron saint of troubled teens on the Lower East Side. Danny is just one of them—more charming than most, but Angel knows all about charm, how guys like Danny use it to cover up the fact that they can't read or go home or get a job. Rodriguez pulls out the record of Danny's prior arrests and lays it on the desk between them. "Anyone who knows the deal would say you're spending a lot of time on 13th Street," he says.

Clearly, Rodriguez knows the deal. He grew up on the Lower East Side and has spent the past fourteen years as an advocate in the courts for tough street kids like Danny, trying to get them out of jail and into individually tailored programs with counseling, tutoring, and job training. "Whatever it takes to make them productive citizens," Rodriguez says.

His offer is simple: Keep your nose clean and he puts his skills, resources, and influence behind you. Screw up and he takes you back to court himself. "I'm not here to support the community being destroyed," he tells Danny. "I got no problem helping you. I don't judge you on who you were. I judge you on what you're doing from here on in. But if you're trying to get over, I'm the wrong person you want to see."

The approach seems to work. Rodriguez estimates that just 30 percent of the nearly 300 youths whose cases he takes on each year are rearrested within three years—less than half the national recidivism rate. And there's a bonus for the taxpayer: Rodriguez's program (with an annual budget of $340,000) costs $1,100 per client per year—almost all of it from private donations. By comparison, the

ALFRED DUNHILL



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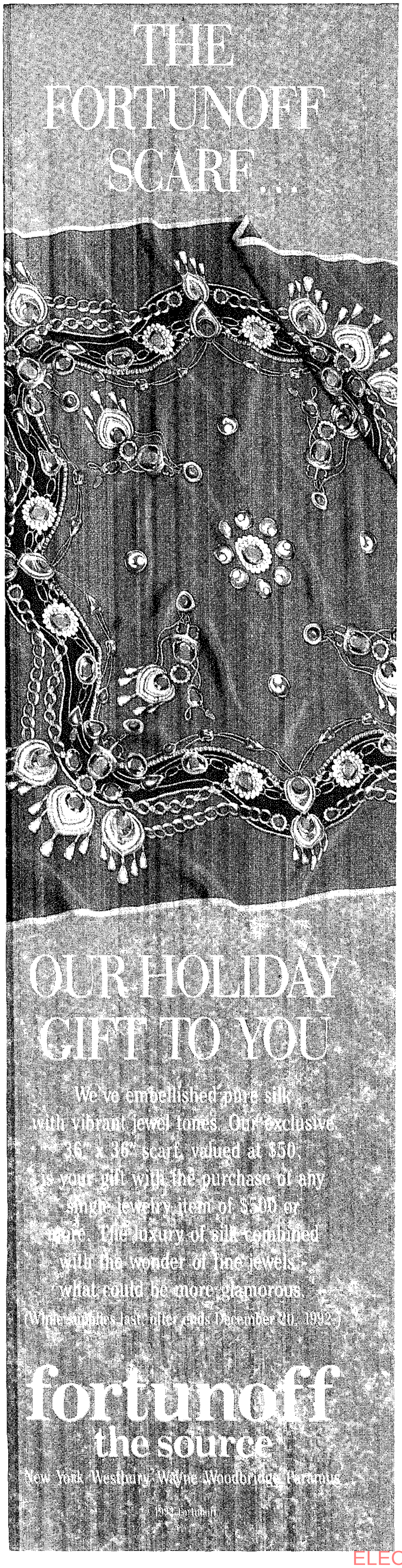
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cost of maintaining a juvenile offender in a secure detention facility is about $80,000. "Angel's unique," says Leslie Crocker Snyder, now an acting State Supreme Court judge, who, as a prosecutor and defense lawyer, has worked with Rodriguez. "He's different from even the lawyers you trust, because you know he's going to take charge of the kid. His program has our trust as a real alternative to incarceration."

Getting young toughs out of jail is only one part of what Rodriguez does. Keeping them out is the other, more difficult part. But living in the neighborhood and being available 24 hours a day give Rodriguez and his small staff an advantage over most city caseworkers. "Probation sees a kid an average of once a month," he says. "I walk the streets. I know every dealer on 13th Street. It leads to prevention. If I go see 'Joe' and I know he has a gun and is thinking of doing something, it makes my meeting with him more focused."

What's more, unlike many community workers, Rodriguez has reached out beyond the neighborhood. Over the years, he's gotten dozens of scholarships for smart, at-risk kids so they could attend elite boarding schools. He's plugged into local job-training and drug-treatment programs. And his connection to the courts often pays unexpected dividends. This week, for instance, Snyder arranged a handful of construction jobs—gold on the Lower East Side—extracted as part of a plea bargain from several contractors indicted for fraud. "We use every source we can—private, public, my friends," Rodriguez says. "You got something we can use?"

Rodriguez comes alive in the courts. Blade-thin, with restless eyes and an easy smile, he ambles through the stony halls of the Criminal Court building schmoozing with lawyers, cajoling clerks and prosecutors. "I can help my kids because I make the system flow easier," he said outside Part N, a vast courtroom dedicated to drug cases. "Every time one of these guys comes before the bench, it costs the city about $3,000—much more if he's incarcerated. What we provide—what even his lawyer can't—is inside information about what the kid is like. Is it that he's addicted? Is that why he keeps getting busted? So let's get him treatment."

These kinds of insights can be crucial to judges who have just minutes to make decisions that can alter the lives of the young men and women who come before them. And they're often more willing to give a youthful offender another chance if they know Rodriguez is looking after his case. "We're so overwhelmed by the numbers," Judge Snyder says. "If someone reputable doesn't speak up on behalf of the defendant, he may fall between the cracks."

"It costs $59,000 to lock a guy up," Rodriguez points out. "If he's just some kid who made a mistake, if he's not violent or a 'player,' let's send him to college with that money, get him an education. In jail, he just learns to be a better criminal—and then the next time, you don't catch him."

TOUGH TALK: *Michael Carrera (second from left) at the Children's Aid Society.*

HELPING OUT IN HARLEM

THREE AND A HALF YEARS AGO, when 30-year-old Khala Smith moved with her five children to Rosie and Harry's Place, an East Harlem shelter, she was in danger of losing her family. Separated from her husband, Smith was abusing drugs and was homeless, jobless, and pregnant. Every two weeks, she'd spend part of her welfare check on crack; she was so stoned when she gave birth a few months later that she delivered her baby standing up in her kitchen.

"She was also a good mother," says Gretchen Buchenholz of the Association

(Continued on page 65)

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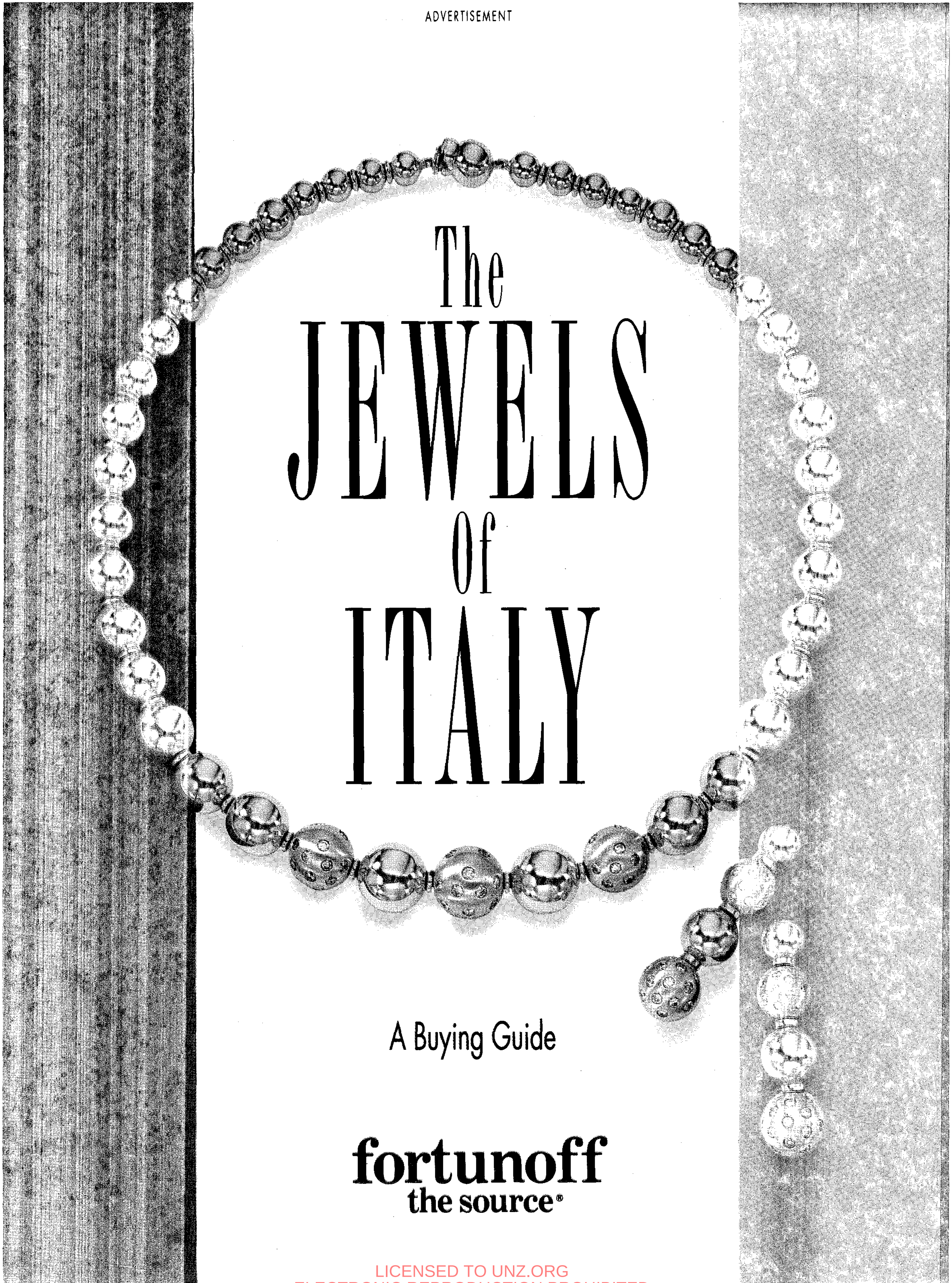

The JEWELS of ITALY

A Buying Guide

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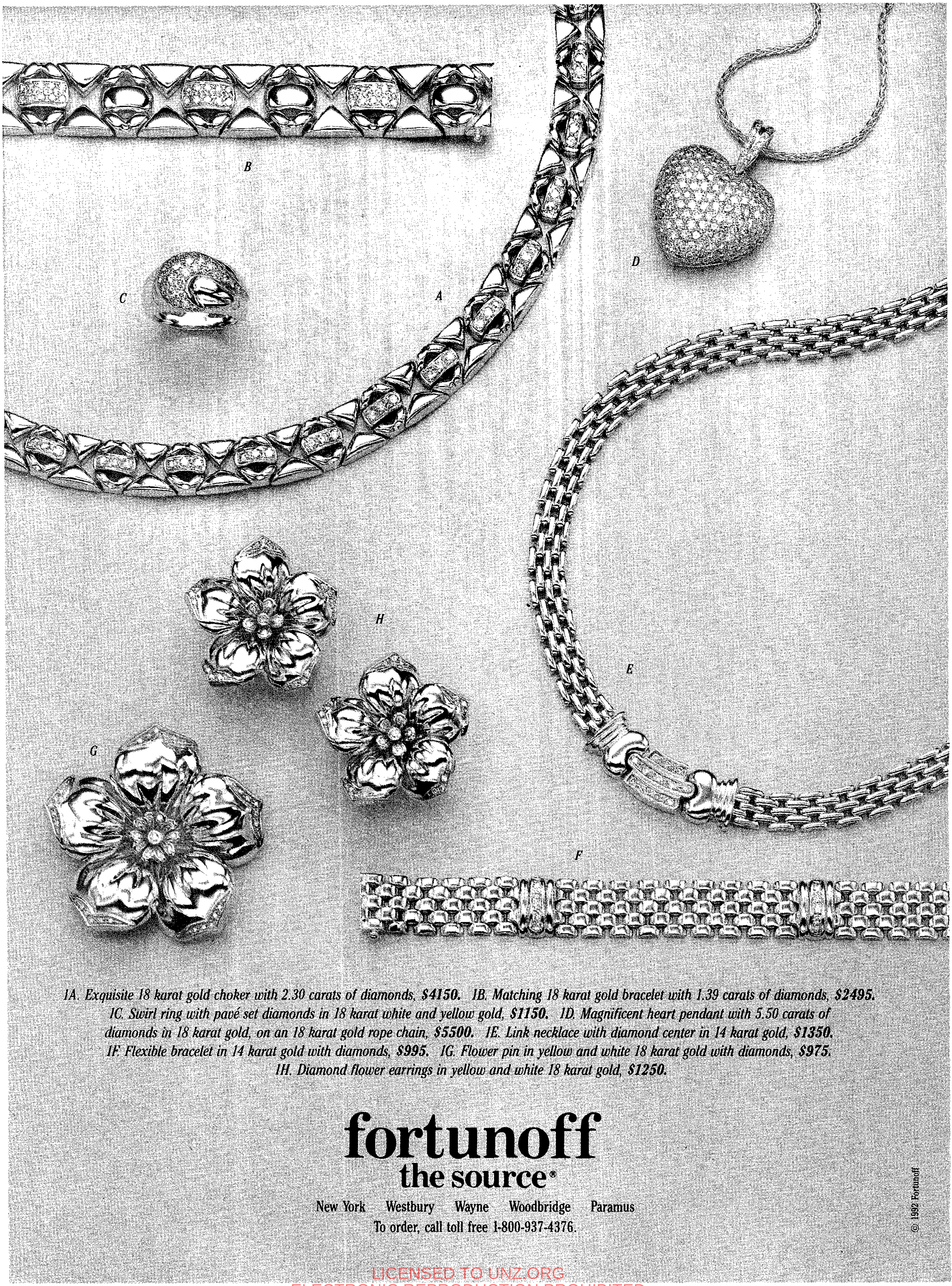

1A. Exquisite 18 karat gold choker with 2.30 carats of diamonds, ***$4150.*** *1B. Matching 18 karat gold bracelet with 1.39 carats of diamonds,* ***$2495.*** *1C. Swirl ring with pavé set diamonds in 18 karat white and yellow gold,* ***$1150.*** *1D. Magnificent heart pendant with 5.50 carats of diamonds in 18 karat gold, on an 18 karat gold rope chain,* ***$5500.*** *1E. Link necklace with diamond center in 14 karat gold,* ***$1350.*** *1F. Flexible bracelet in 14 karat gold with diamonds,* ***$995.*** *1G. Flower pin in yellow and white 18 karat gold with diamonds,* ***$975.*** *1H. Diamond flower earrings in yellow and white 18 karat gold,* ***$1250.***

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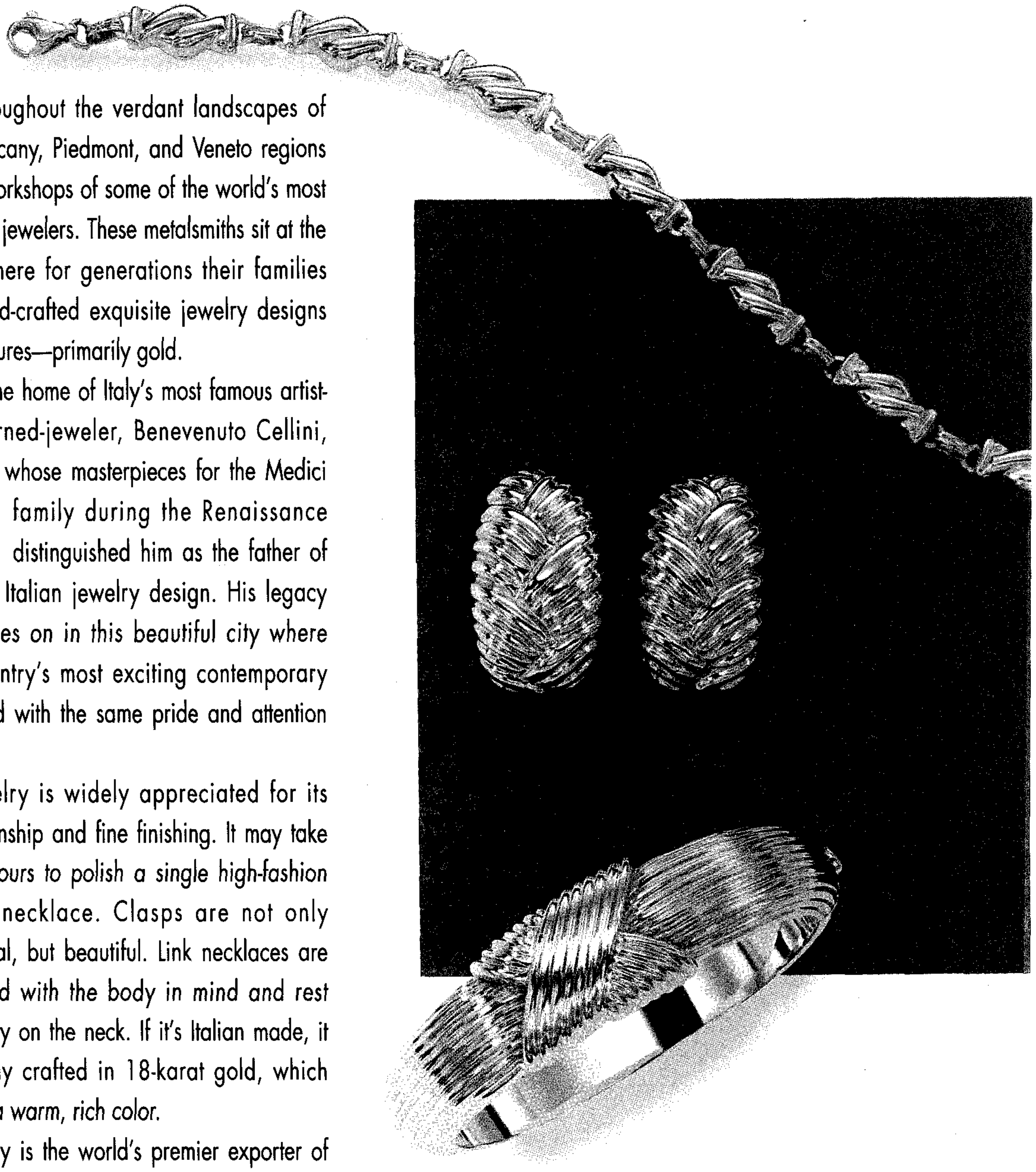
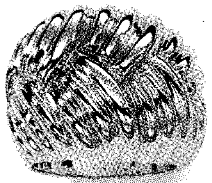
The Beauty of Italian Gold



Dotted throughout the verdant landscapes of Italy's Tuscany, Piedmont, and Veneto regions are the workshops of some of the world's most respected jewelers. These metalsmiths sit at the bench where for generations their families have hand-crafted exquisite jewelry designs from earthly treasures—primarily gold.



Florence is the home of Italy's most famous artist-turned-jeweler, Benevenuto Cellini, whose masterpieces for the Medici family during the Renaissance distinguished him as the father of Italian jewelry design. His legacy lives on in this beautiful city where some of the country's most exciting contemporary jewelry is created with the same pride and attention to detail.

Italian jewelry is widely appreciated for its superior craftsmanship and fine finishing. It may take as long as 90 hours to polish a single high-fashion Italian necklace. Clasps are not only functional, but beautiful. Link necklaces are designed with the body in mind and rest gracefully on the neck. If it's Italian made, it is usually crafted in 18-karat gold, which gives it a warm, rich color.

Italy is the world's premier exporter of fine gold jewelry

Italy is the world's premier exporter of fine gold jewelry. And the U.S., which has an estimated $8.5 billion gold-jewelry market, is the world's largest importer of Italian gold jewelry. Nearly 60 percent of all gold jewelry imported into the U.S. is of Italian origin, accounting for more than $3 billion in U.S. retail gold sales.

Sensuous curves: Woven look gives dimension to ring (left, $650) and bracelet (above, $1,995), earrings ($995), and necklace (14 karat, $1,095). On the cover: Satin-finish white-gold spheres with burnished diamonds dress up polished yellow gold necklace ($5,000) and matching earrings ($2,500). From the Fortunoff Italian-jewelry collection. All gold in this section is 18 karat unless otherwise noted.

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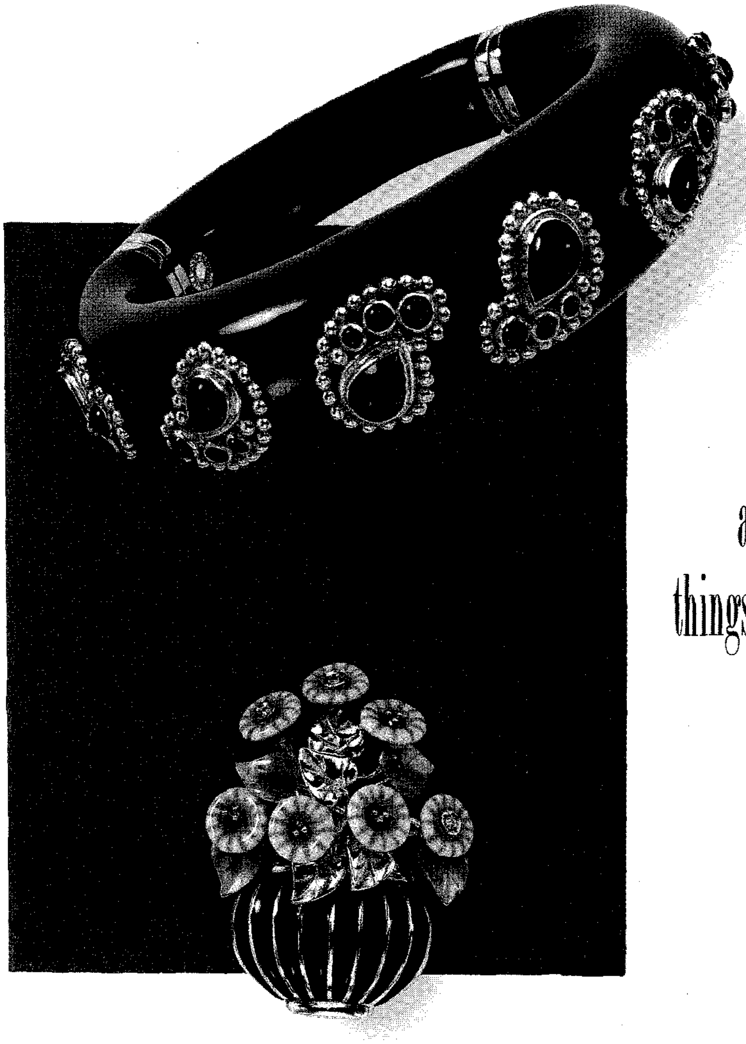
Fine Italian Craftsmanship



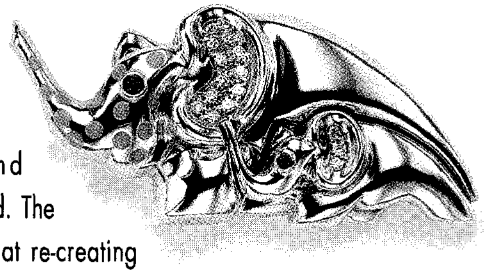
In a world of mass production, there is an appreciation for things that are made individually, shaped by human hands. Fine Italian gold jewelry is most often created this way.

Italian jewelry designs are often ornate and intricate. It takes an artisan's eye to determine an innovative way to set sapphires or fashion a clasp so it becomes part of the design. Like their forefathers, these jewelers have been trained in a variety of the arts—including sculpting and painting—and they inevitably bring their experience to the goldsmith's bench to create art works in miniature.

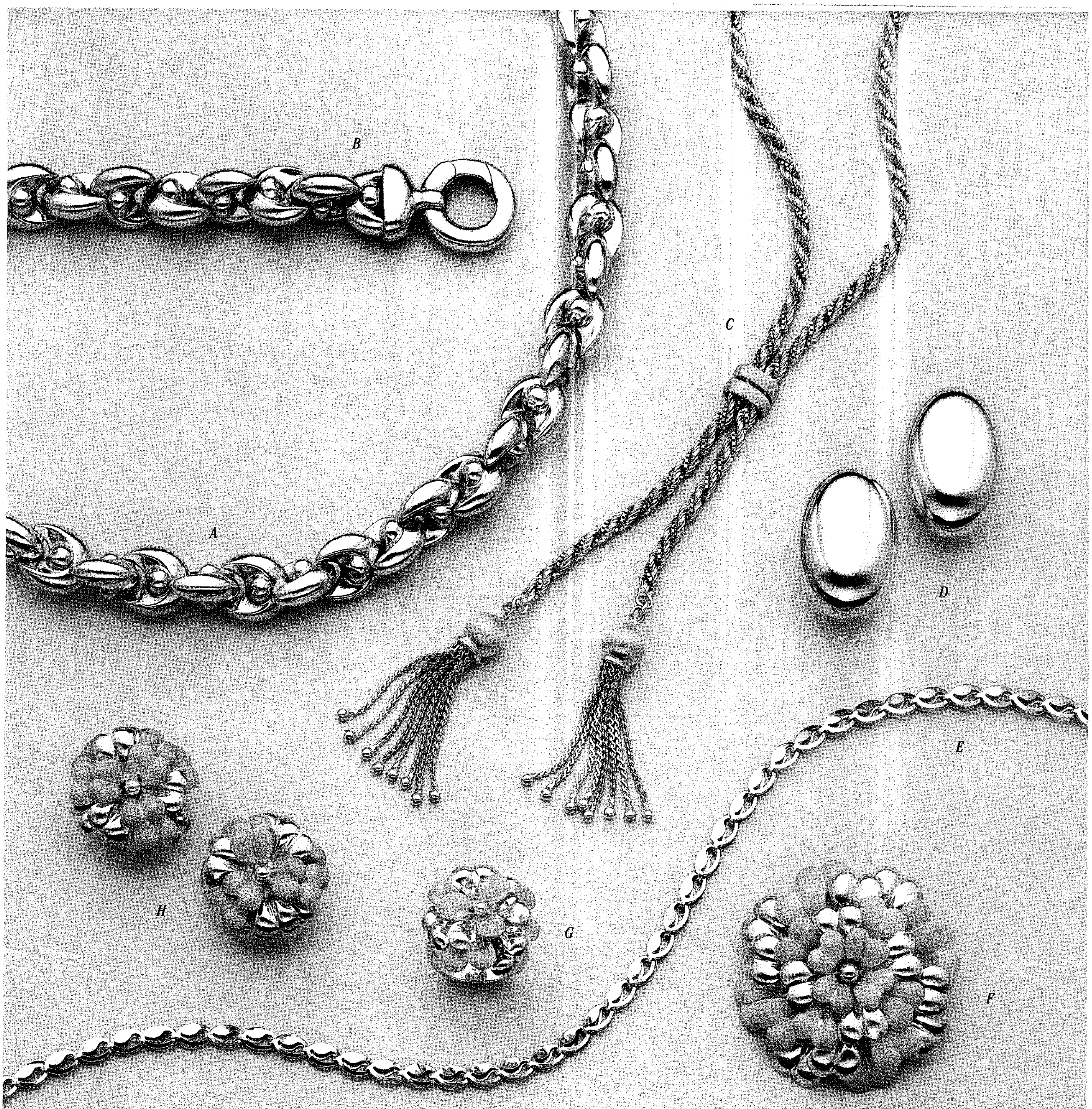
> There is an appreciation for things that are made individually, by human hands

This "Renaissance" jeweler has an advantage when it comes to the fine art of enameling. An alternative way to add color to gold jewelry, this painstakingly slow process involves adding layers of lacquer to gold that is heated over and over until the desired look and quality is achieved. Superior enameling requires the right mix of skill and talent—and individual attention.

Rivaling the great French jewelry houses in delicacy and detail, Italian enameled jewelry has been revered for centuries. Enamelists enjoy capturing the colors of nature—floral themes and animal motifs abound. The Italians are experts at re-creating these looks, through shape, size, and color.



Discriminating palette: Paisley-design enameled bangle bracelet (top, $3,795) with cabochon stones. Intricate enameling is used to accent a flower basket pin (above, $1,475). Subtle pink-enamel polka dots freckle elephant pin with diamonds (right, $3,500). Available at Fortunoff.



2A. Bold link necklace in 18 karat yellow and white gold, ***$1895.*** *2B. Matching bracelet,* ***$895.*** *2C. Rope chain with dangling tassels in yellow and white 18 karat gold, 30 inches,* ***$1075.*** *2D. Shiny oval earrings in 14 karat gold, clip/post,* ***$125.*** *2E. Versatile 14 karat gold chain, 24 inches,* ***$250.*** *2F. Flower pin in brushed and shiny 18 karat tri-color gold,* ***$495.*** *2G. Matching ring,* ***$295.*** *2H. Matching earrings, clip/post,* ***$575.***

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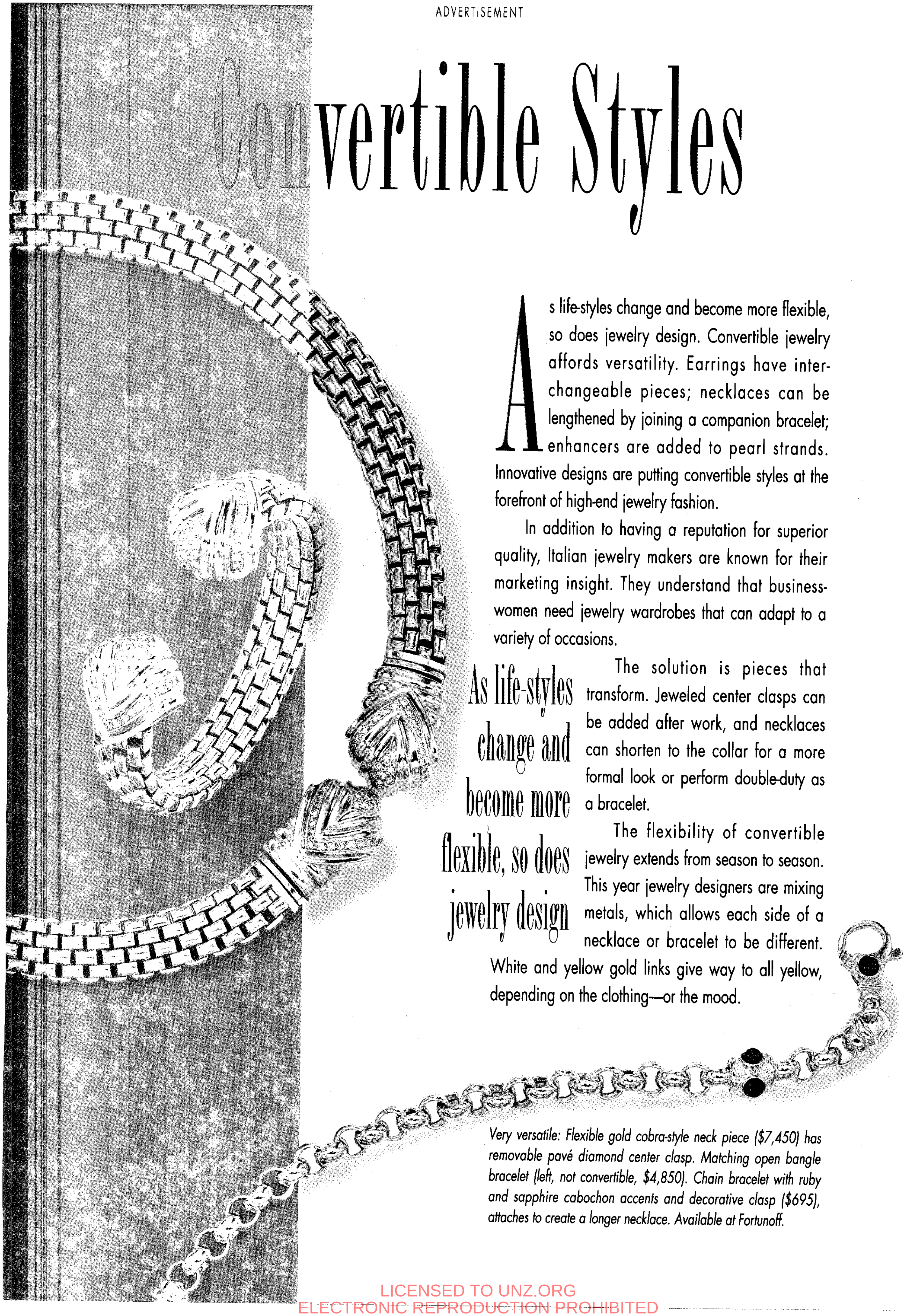
Convertible Styles



As life-styles change and become more flexible, so does jewelry design. Convertible jewelry affords versatility. Earrings have interchangeable pieces; necklaces can be lengthened by joining a companion bracelet; enhancers are added to pearl strands. Innovative designs are putting convertible styles at the forefront of high-end jewelry fashion.

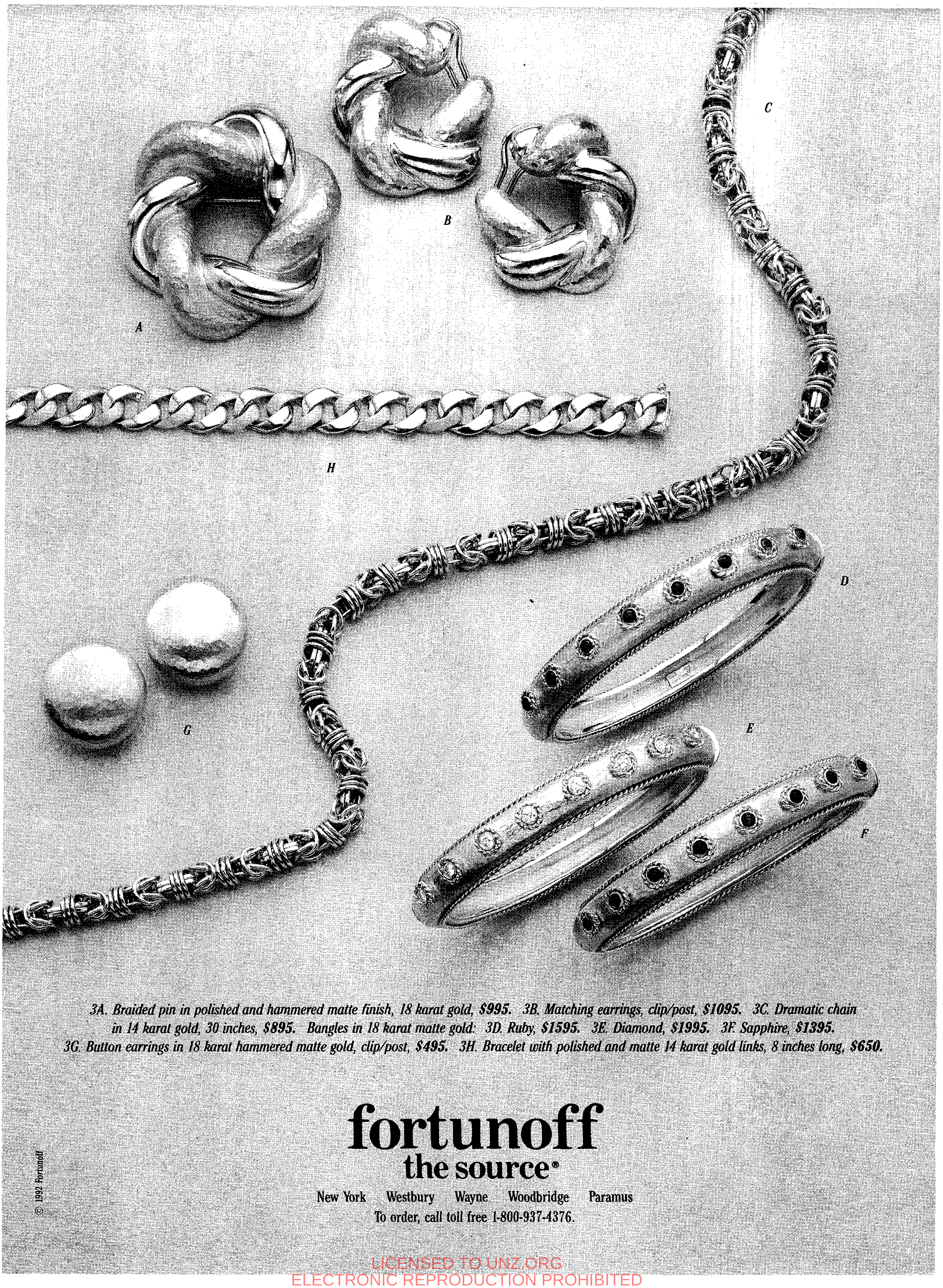
In addition to having a reputation for superior quality, Italian jewelry makers are known for their marketing insight. They understand that businesswomen need jewelry wardrobes that can adapt to a variety of occasions.

As life-styles change and become more flexible, so does jewelry design

The solution is pieces that transform. Jeweled center clasps can be added after work, and necklaces can shorten to the collar for a more formal look or perform double-duty as a bracelet.

The flexibility of convertible jewelry extends from season to season. This year jewelry designers are mixing metals, which allows each side of a necklace or bracelet to be different. White and yellow gold links give way to all yellow, depending on the clothing—or the mood.

Very versatile: Flexible gold cobra-style neck piece ($7,450) has removable pavé diamond center clasp. Matching open bangle bracelet (left, not convertible, $4,850). Chain bracelet with ruby and sapphire cabochon accents and decorative clasp ($695), attaches to create a longer necklace. Available at Fortunoff.



3A. Braided pin in polished and hammered matte finish, 18 karat gold, ***$995.*** *3B. Matching earrings, clip/post,* ***$1095.*** *3C. Dramatic chain in 14 karat gold, 30 inches,* ***$895.*** *Bangles in 18 karat matte gold: 3D. Ruby,* ***$1595.*** *3E. Diamond,* ***$1995.*** *3F. Sapphire,* ***$1395.*** *3G. Button earrings in 18 karat hammered matte gold, clip/post,* ***$495.*** *3H. Bracelet with polished and matte 14 karat gold links, 8 inches long,* ***$650.***

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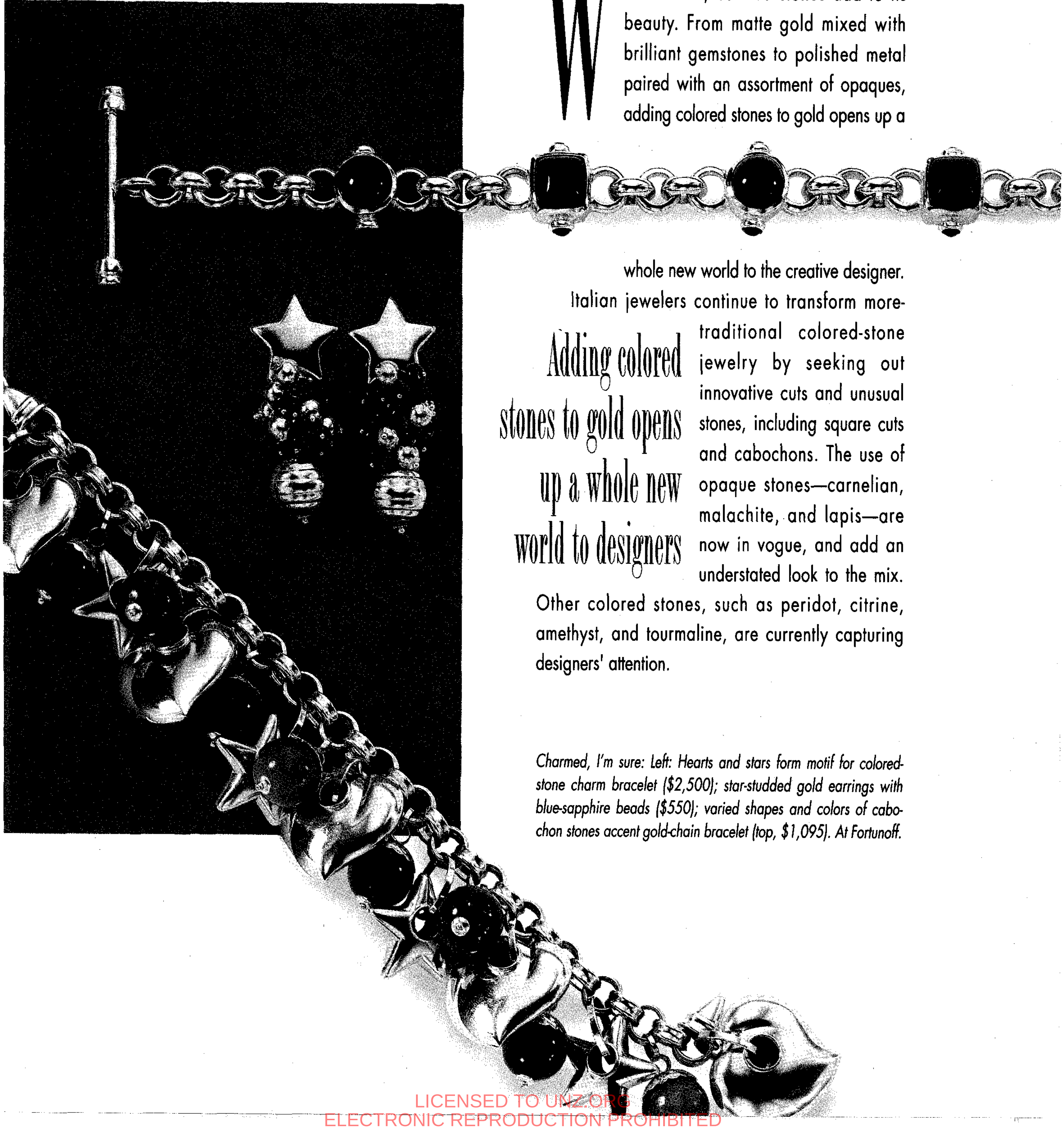
The Charm of Colored Stones

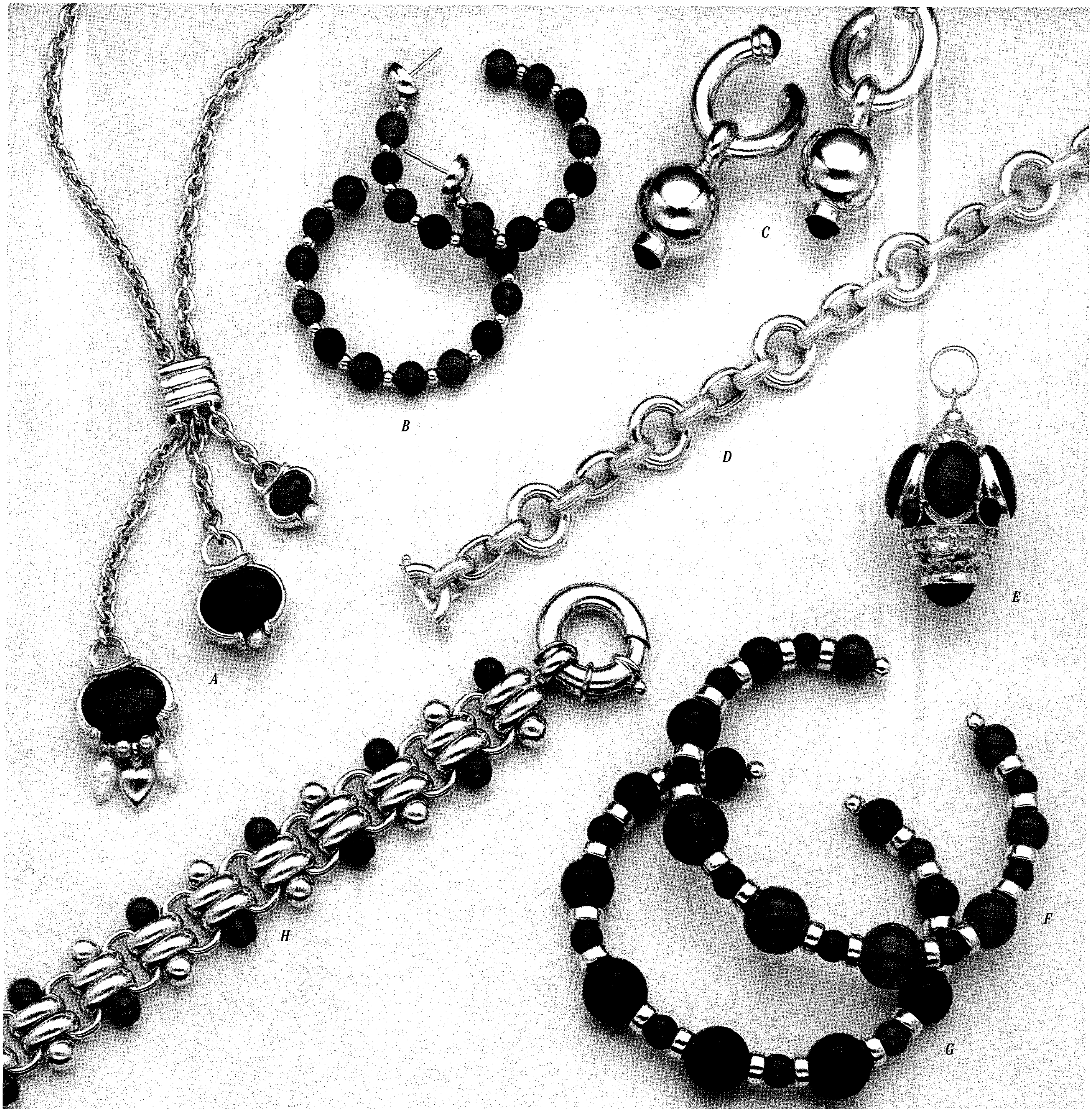
While solid gold makes a strong statement all its own, colored stones add to its beauty. From matte gold mixed with brilliant gemstones to polished metal paired with an assortment of opaques, adding colored stones to gold opens up a whole new world to the creative designer.

Italian jewelers continue to transform more-traditional colored-stone jewelry by seeking out innovative cuts and unusual stones, including square cuts and cabochons. The use of opaque stones—carnelian, malachite, and lapis—are now in vogue, and add an understated look to the mix. Other colored stones, such as peridot, citrine, amethyst, and tourmaline, are currently capturing designers' attention.

Adding colored stones to gold opens up a whole new world to designers



Charmed, I'm sure: Left: Hearts and stars form motif for colored-stone charm bracelet ($2,500); star-studded gold earrings with blue-sapphire beads ($550); varied shapes and colors of cabochon stones accent gold-chain bracelet (top, $1,095). At Fortunoff.



4A. Lariat-style necklace in 18 karat gold with carnelian, green onyx, blue onyx, and cultured fresh water pearls, ***$995.*** *4B. Hoop earrings with carnelian, blue, green and black onyx, and 18 karat gold beads,* ***$200.*** *4C. Fashionable hoop earrings with removable ball charms in 14 karat gold with black onyx accents,* ***$595.*** *4D. Link 14 karat gold bracelet,* ***$350.*** *4E. Colorful charm in 18 karat gold with cabochon carnelian, blue, green and black onyx,* ***$695.*** *4F. Bangle of carnelian, green onyx and 18 karat gold beads,* ***$225.*** *4G. Blue onyx, carnelian and 18 karat gold beaded bangle,* ***$225.*** *4H. Wide link bracelet in 18 karat gold with cabochon beads of carnelian and onyx,* ***$1195.***

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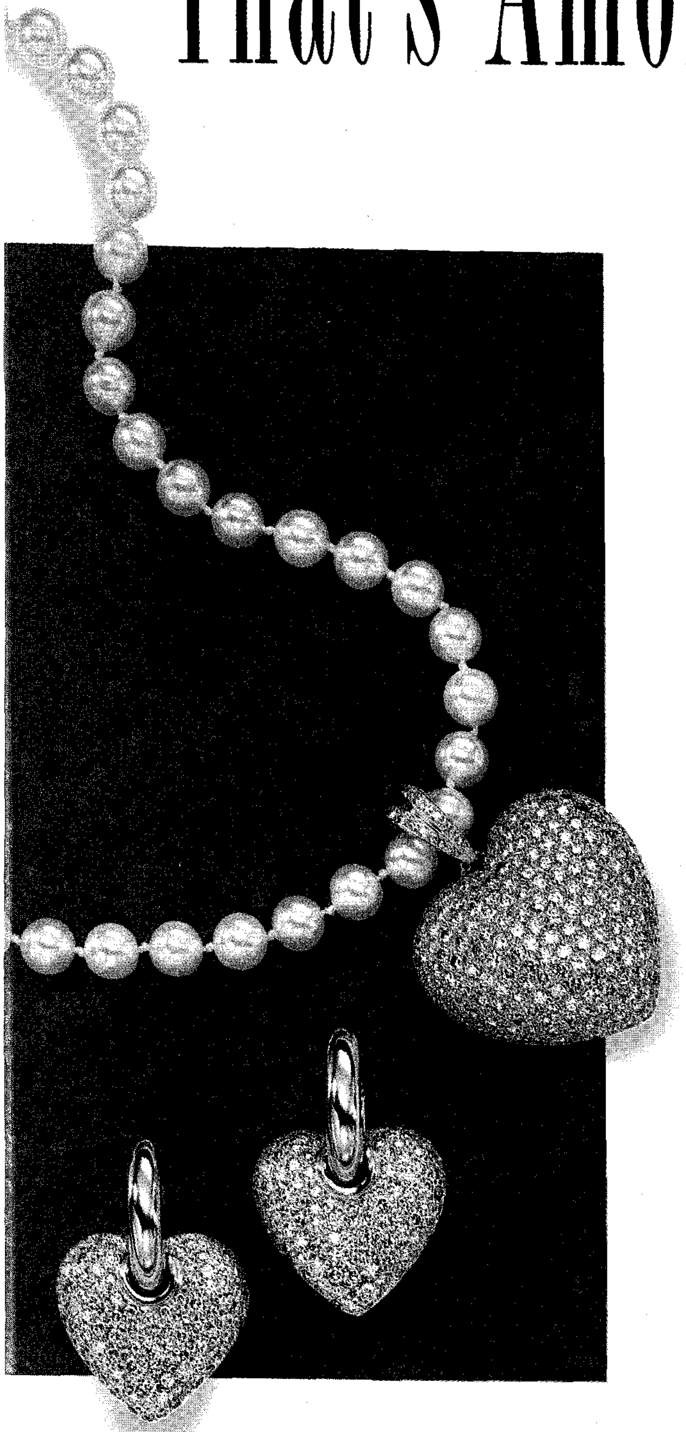
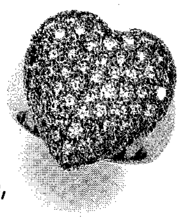
That's Amore: Hearts and Diamonds



Have a heart: Large pavé diamond-encrusted heart ($9,550) is a removable enhancer. Pavé diamonds also shape earrings *($8,000) and ring ($4,500) with touches of white and yellow gold. From the Fortunoff Italian-jewelry collection.*

With their flair for romance, the Italians are masters at creating magnificent heart-shaped jewelry—more often than not with diamonds, marrying two traditional symbols of love.

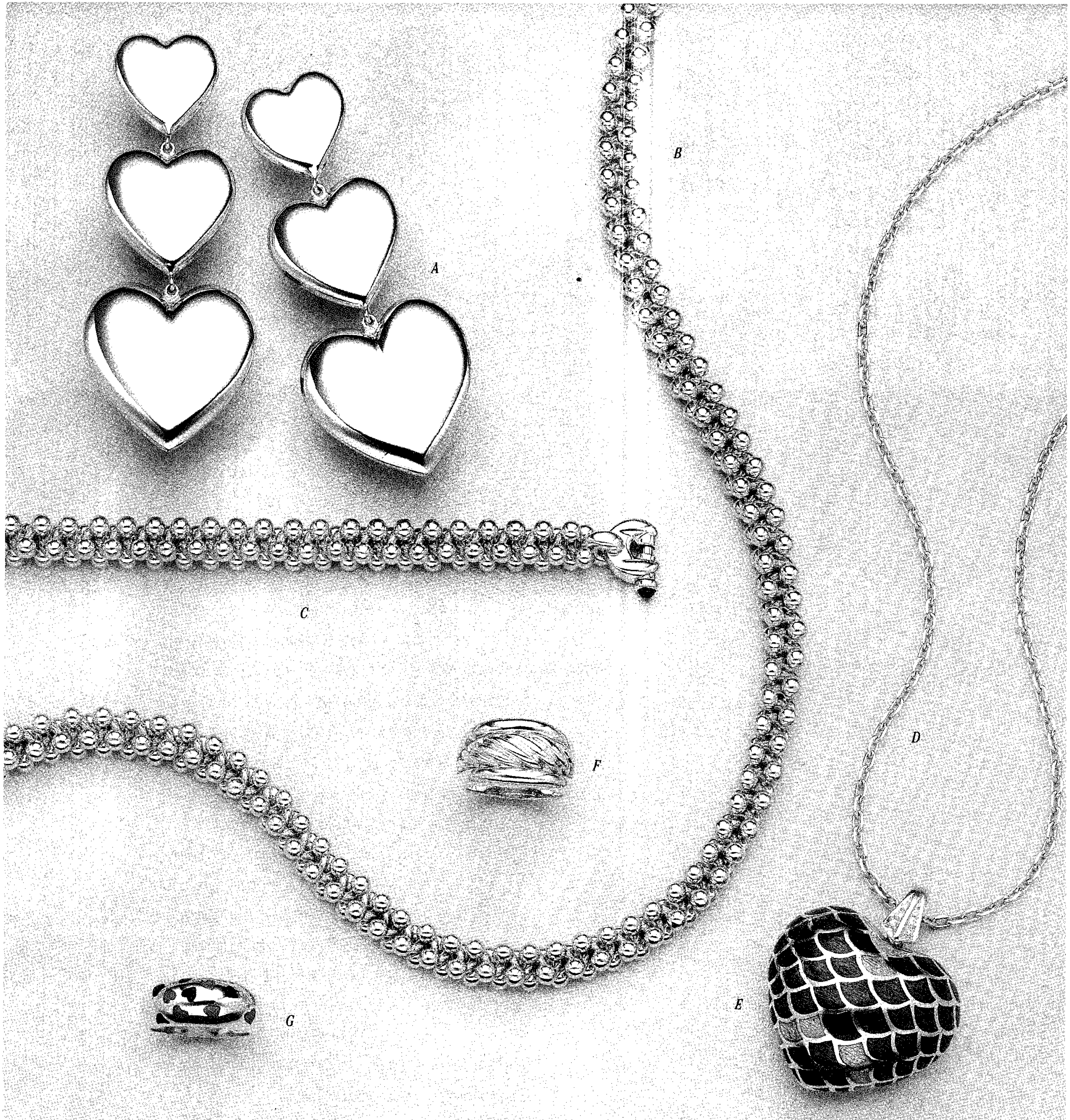
Hearts come in all shapes and sizes—as do the diamonds that adorn them. A trend toward bigger, bulkier hearts has recently evolved, thanks in part to high-fashion influences. There are plenty of Italian pieces to choose from for holiday gift giving and of course, for Valentine's Day.



Italian designers are famous for bringing fresh new interpretations to light, offering classic jewelry with '90s appeal. That could mean choosing to design with a brushed-gold finish or mixing diamonds with less traditional colored stones. Stunning diamond pavés; alternating shiny and matte heart links; and heart hoops punctuated with black-onyx ball drops are just a few of the innovations. The end result is bringing timeless design into the present.

Hearts come in all shapes and sizes—as do the diamonds that adorn them

In addition to having a reputation for craftsmanship in gold jewelry design, Italian jewelry makers are well-respected for working with diamonds. Their designs are complex and require great skill to arrange and set multiple stones. It takes years of study to achieve great beauty without betraying technique.



5A. Dangling heart earrings in 14 karat gold, ***$200.*** *5B. Unique 18 karat gold heavyweight chain has closure so that necklace and bracelet can hook together to form one longer necklace. Necklace, 18 inches long,* ***$2500.*** *5C. Matching bracelet,* ***$1195.*** *5D. Oval link 14 karat gold chain, 30 inches,* ***$225.*** *5E. Colorful enamel puffed heart pendant in 18 karat gold with diamonds,* ***$1495.*** *5F. Braided ring in 18 karat gold,* ***$375.*** *5G. 18 karat gold ring with enamel hearts (other colors and patterns available),* ***$275.***

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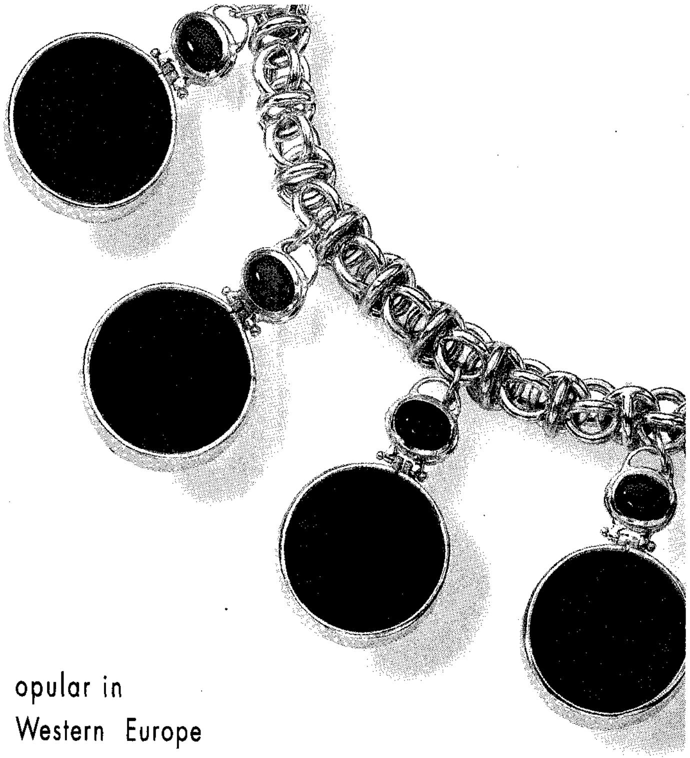
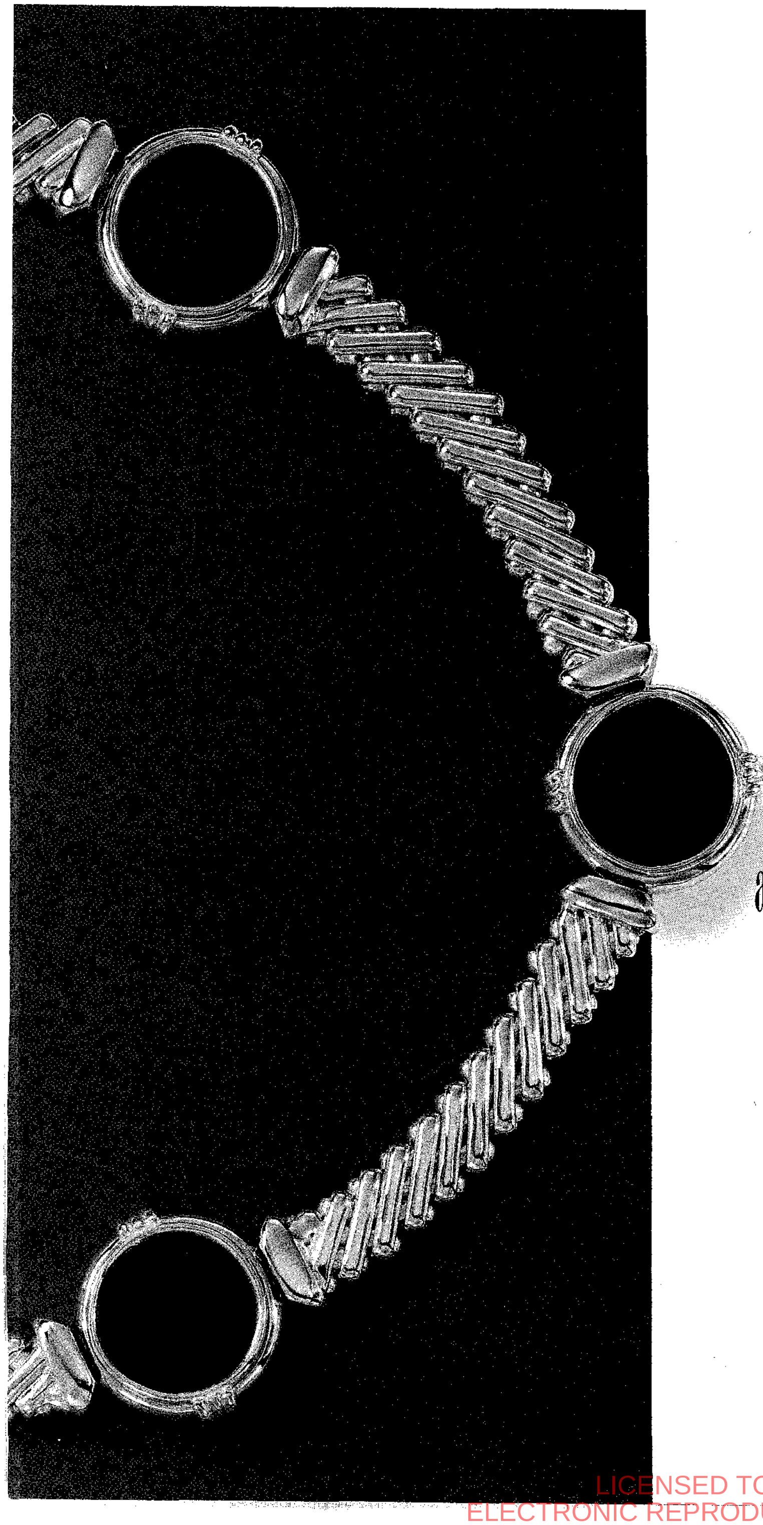
Faces of Italy:

The Art of Intaglio





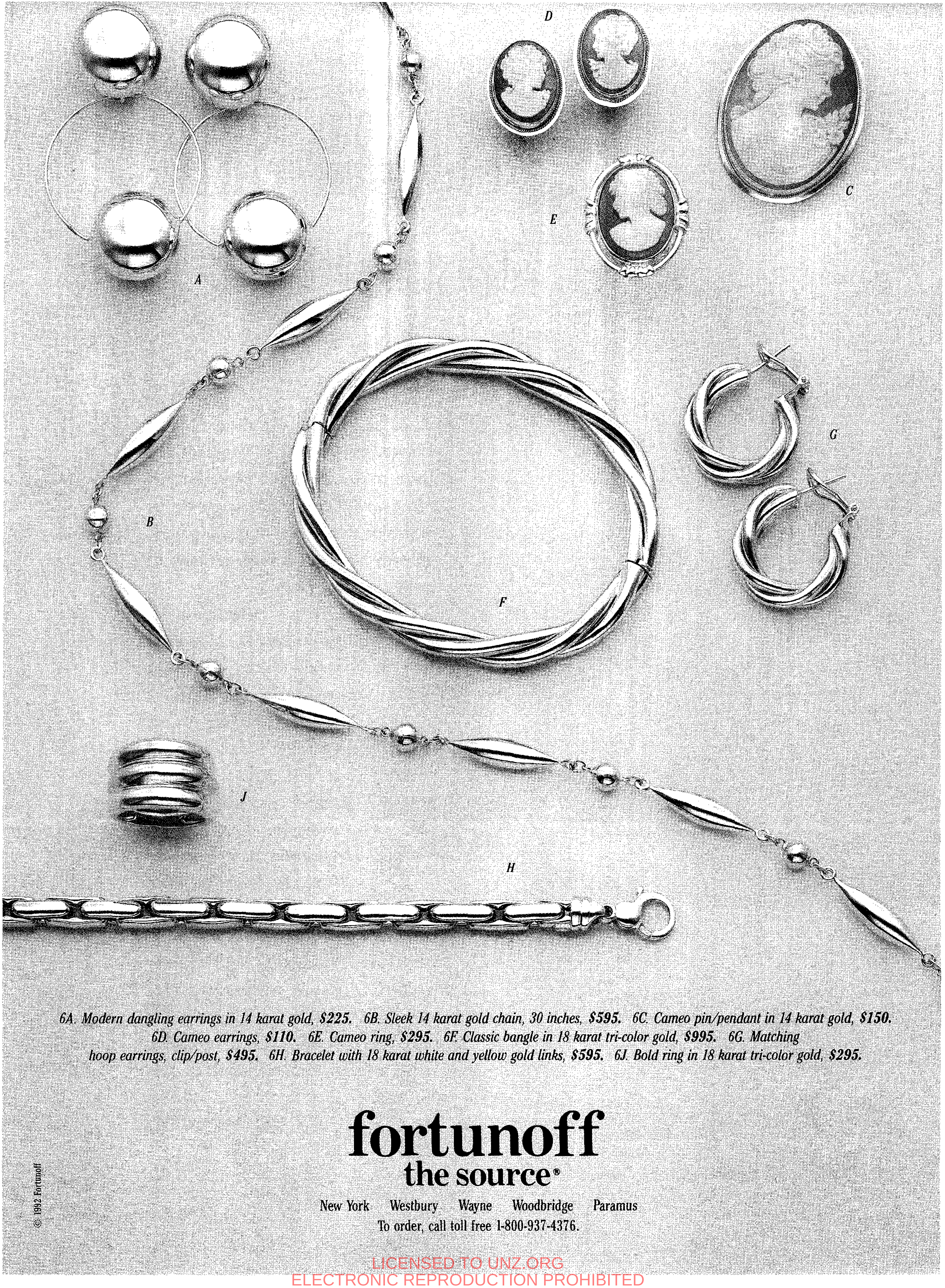
Popular in Western Europe since the 13th century, the art of intaglio is not only an enduring motif in jewelry design, it is also one of the most desired looks today. The reverse of cameo relief, intaglio involves carving or etching colored stones. They can be incised or recessed and executed in a variety of colors. The faces of Roman gods, warriors, and senators have most often been the subjects. These men of ancient Italy wore intaglio rings not merely for ornamentation; the carvings served as their personal or official seal.

The artisans who crafted intaglio so many years ago were inspired by the great sculptors. They strived to emulate the masters in miniature, and during the Renaissance, lapidary workshops opened in Italy's great cultural cities: Florence, Rome, Venice, and Milan.

Intaglio jewelry gives dimension and adds contrast

Another way to add color to a wardrobe and to gold jewelry, intaglio pieces give dimension and add contrast to '90s monochromatic dressing.

Conversation piece: Etched colored stones brighten 18-karat-gold necklace (left, $3,500) and charm bracelet (above, $2,750). Available at Fortunoff.



6A. Modern dangling earrings in 14 karat gold, ***$225.*** *6B. Sleek 14 karat gold chain, 30 inches,* ***$595.*** *6C. Cameo pin/pendant in 14 karat gold,* ***$150.*** *6D. Cameo earrings,* ***$110.*** *6E. Cameo ring,* ***$295.*** *6F. Classic bangle in 18 karat tri-color gold,* ***$995.*** *6G. Matching hoop earrings, clip/post,* ***$495.*** *6H. Bracelet with 18 karat white and yellow gold links,* ***$595.*** *6J. Bold ring in 18 karat tri-color gold,* ***$295.***

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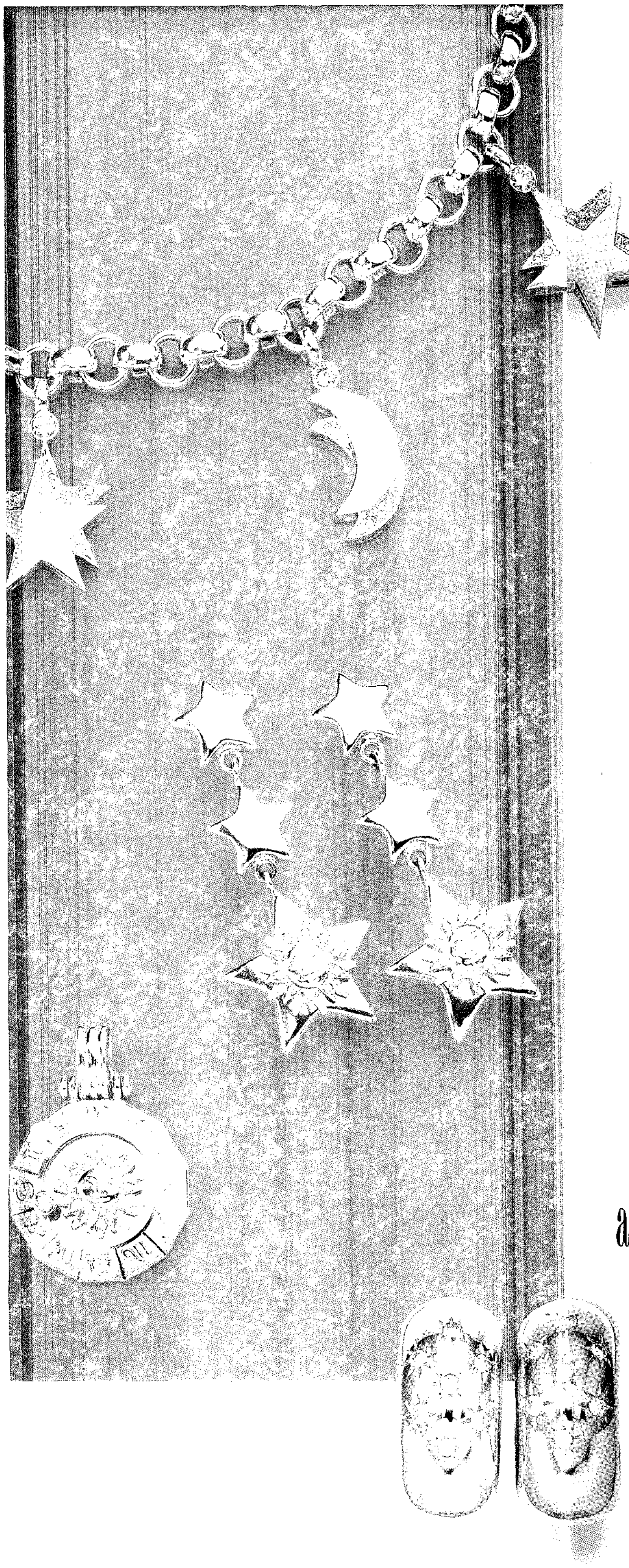
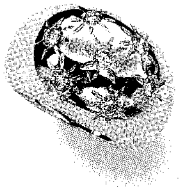
Italian Skies:

Celestial Themes





Thank heaven: Celestial charm necklace on rolo chain with diamonds (top, $2,395). Suns burst with diamonds on dangling star earrings ($1,195); the image is repeated on zodiac charm ($850) with movable diamond marker. Star-pattern diamond earrings (above, $2,395) and ring (top right, $750). At Fortunoff.

Just as the 19th-century masters of the Art Nouveau movement sought inspiration from nature, so do today's Italian jewelry designers. Along with the flora and fauna themes represented strongly in contemporary pins and earrings, celestial elements constitute an important trend in gold jewelry.

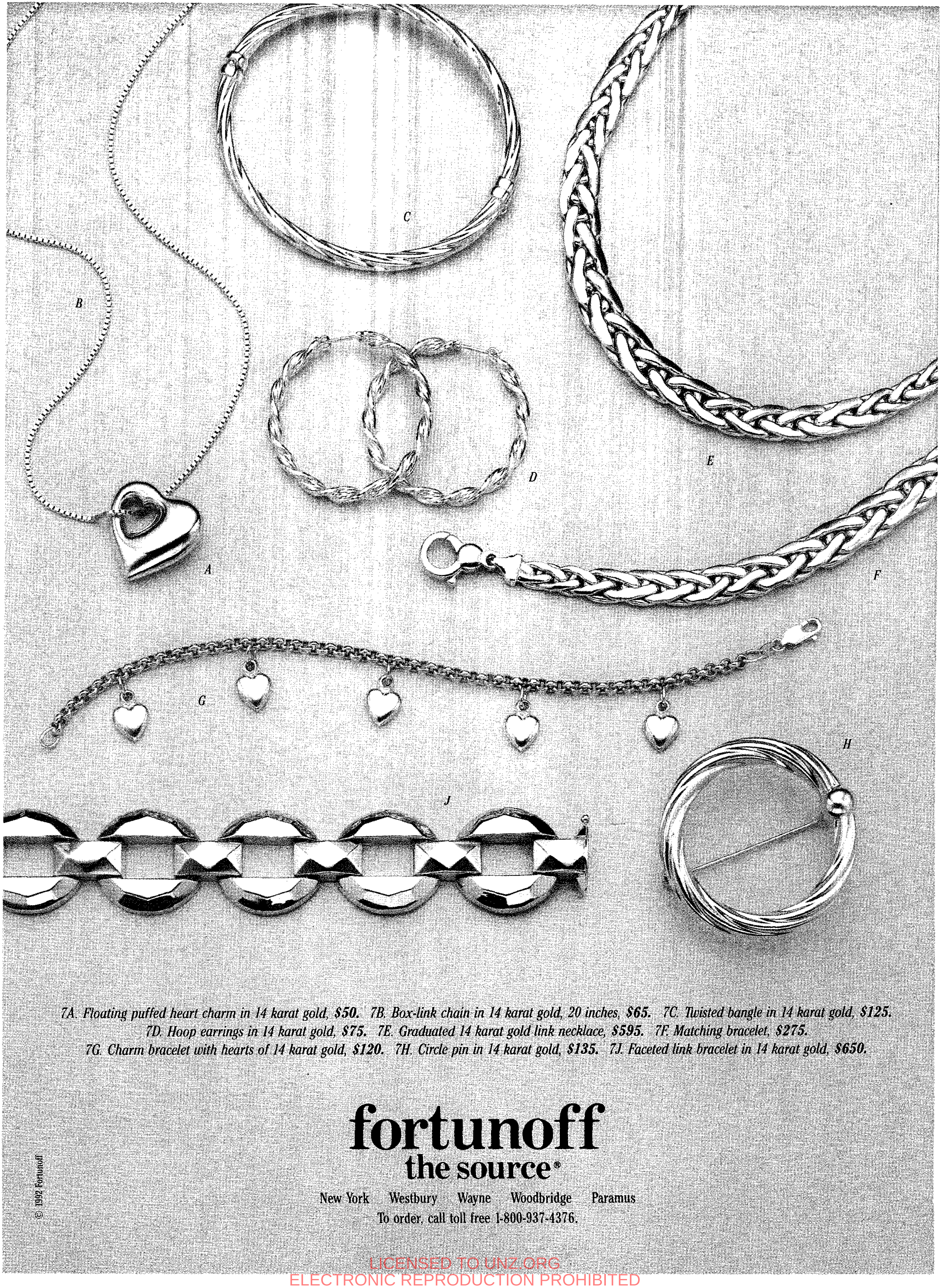
The sun, moon, and stars have fascinated mankind throughout the centuries. This allure of the celestial is reflected across jewelry categories and price ranges this year—from simple gold stars and crescents to charms of zodiac signs and cherubs. There are cloud pins, planet pendants, and stars that link to form their own wrist-encircling constellations. And with popular designs that range from whimsical to sophisticated, one can now quite literally give a loved one the sun, the moon, and the stars.

> The jewelry is provocative, stylish, and makes a heavenly statement

Some Italian-made astrologically inspired jewelry is very detailed. Once again, the training in the fine arts, particularly sculpture, is evident here. A mix of gold finishes and diamonds—often used to emulate the twinkle of stars themselves—create pieces that are out of this world.

—Barbara Beck Mars

Photography: NIWA
Backgrounds: Daniel Terdoslavich



7A. Floating puffed heart charm in 14 karat gold, ***$50.*** *7B. Box-link chain in 14 karat gold, 20 inches,* ***$65.*** *7C. Twisted bangle in 14 karat gold,* ***$125.***
7D. Hoop earrings in 14 karat gold, ***$75.*** *7E. Graduated 14 karat gold link necklace,* ***$595.*** *7F. Matching bracelet,* ***$275.***
7G. Charm bracelet with hearts of 14 karat gold, ***$120.*** *7H. Circle pin in 14 karat gold,* ***$135.*** *7J. Faceted link bracelet in 14 karat gold,* ***$650.***

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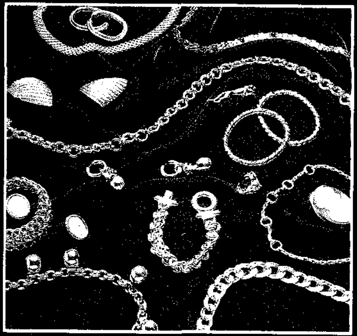

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TEACHERS' VETS: *Meredith Liben, David Liben, and Christina Giammalva.*

(Continued from page 48)

to Benefit Children, which sponsors Rosie and Harry's. "There's a myth that women who use drugs automatically don't love their children or are incompetent parents. But it's not always like that, and it wasn't that way with Khala. Her kids were always bright and clean and well cared for. She had a real passion for her children."

Giving Advice *Michael Carrera tells teenagers about family planning and contraception, but the focus is above the waist. "***Outercourse,** *not intercourse," he says.*

Buchenholz was trying to find a way to pit that passion against Smith's addiction and use it as a bulwark against the erosion of her family. After eighteen years of working in preschool and day-care programs, Buchenholz had learned that her powers to educate were nearly worthless without the support of competent, caring parents. "For a long time, we thought we could save these kids in the six months we had them, that we could give them something to last a lifetime," she says. "But we were wrong."

Buchenholz started Rosie and Harry's to correct that mistake. While it provides safe, temporary shelter to large, unstable families, it also reaches out to troubled parents like Khala Smith with child-care services and counseling. But the program had a curious effect on Smith. Although her children thrived in their new surroundings, Smith's crack habit persisted and got worse.

Buchenholz was baffled, but she was used to operating in uncharted territory. In the early seventies, she founded Merricat's Castle—an Upper East Side nursery school that mixes middle-class, handicapped, and poor children—because she couldn't find an "excellent, diverse" program for her own kids. Struck by the problems of her neediest students, she became an advocate for children around the city, pioneering adoption and day-care programs for the smallest victims of homelessness, crack, and AIDS.

Those programs have always been grounded in pragmatism, and Rosie and Harry's is no exception. Built four years ago with loans guaranteed by the state, it offers comfortable quarters, recreational facilities, and intensive services to thirteen large families for the same cost (about $45,000 per apartment per year) that the city used to pay to warehouse hundreds in a squalid, unsafe welfare hotel.

With an annual budget of $600,000 from government contracts, it also finds permanent apartments for its families in about six months. Most important, thanks to a program of continuing assistance, only one of the 125 families that have passed through Rosie and Harry's have split up or returned to the shelter system. The city's recidivism rate has been estimated to be as high as 50 percent.

There has, however, been a glitch. Until recently, nearly all the relocated families continued to require the services they had been receiving at Rosie and Harry's. "I realized that all this help we were giving mothers with their children was undercutting their roles as parents," Buchenholz says. "We were taking away their responsibility and turning them into dependents."

That's what was happening with Khala Smith. Even after she moved into her own apartment—near Rosie and Harry's—she continued to rely on Buchenholz and her staff. They supervised her children's health care and schooling, picked up the slack during her binges, and even tided her over with extra food, clothing, and household supplies when she was strapped. "They made it too easy for me to get high," says Smith.

Last December, Buchenholz and her colleagues began a plan to make it more difficult. They continued to counsel Smith and monitor her children but withheld other assistance while she was using drugs. "It was very hard for us," Buchenholz says. "For the first time, her children were showing up hungry and unkempt at school, and some of the staff were desperate to intervene. But I needed for Khala to see the consequences of her drug-taking on her children." Smith has been clean since February and is in nursing school.

Keeping the Smith family together certainly justifies the expense. Though no one knows the cost to the Smith children of a family breakup, the cost to the taxpayer of foster care for a large family like the Smiths' could exceed $100,000 a year.

THE LIFEGUARD

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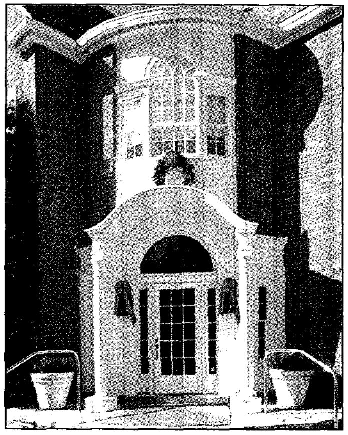
WITH FIVE YOUNGER cousins and her own baby to take care of, 16-year-old Shavon went to the Dunlevy Milbank Center of the Children's Aid Society in Harlem and learned how to be a kid again. Orphaned as an infant, Troy went to the center when he was 12 and found a family. And for hundreds of teenagers and their parents, the program has provided health services, homework assistance, summer jobs, squash lessons, family therapy, career counseling, and guaranteed admission to Hunter College. But the goal of this program—designed by Michael Carrera, an expert on adolescent sexuality—is to prevent teen pregnancies.

Simply put, Carrera treats pregnancy as



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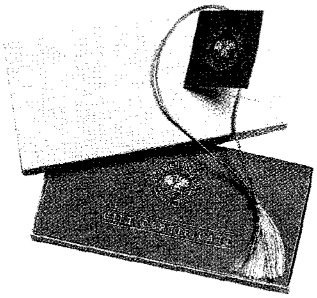

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a symptom, not the cause, of troubled lives. So while he advises about family planning and contraception, the focus is above the waist. "Outercourse, not intercourse," he says.

For Carrera, 55, "outercourse" means finding pathways out of the misery that often breeds pregnancy—then getting kids to follow them. That requires the qualities of a good parent: patience, endurance, a stubborn will, and lots of attention. "I just thought about what I'd do for my own kids," Carrera says.

In other words, just about anything. Carrera and his staff burrow into the dark corners of their clients' lives and ferret out problems beyond the reach of most casework. More important, they don't wait for troubled children to come to them. "We're like lifeguards," Carrera says. "A lifeguard looks out to where there can be a problem and does so in a very focused way. Then, when a problem occurs, he leaps from his perch and races out to save whoever's sinking and maybe dying. He doesn't get permission from the local bystanders. He doesn't say, 'Isn't it too bad the parents didn't teach them water skills?' And when sometimes the person is so panicked and confused he fights the helper off, our lifeguard does not step back, tread water, and say, 'When you're ready for my help, let me know.' "

Carrera embodies his philosophy. An author, lecturer, and teacher, he extols his program with messianic fervor, and with his robust physique, he looks and sounds like, well, a lifeguard. In fact, during a recent address to colleagues, Carrera acted out the part, jumping up on a chair and starting to strip down for action. "There were the leaders of at least fifteen organizations there, people who'd thought they'd heard it all before," recalls David Saltzman of the Robin Hood Foundation. "And here was this wonderful, brilliant, crazy man taking off his clothes and telling them about being a lifeguard, and they got it. He changed the way they thought about what they'd been doing for twenty years."

BEDFORD-STUYVESANT
AMBULANCE
BSVAC
1919

CALLING ALL CARS: *The Bedford-Stuyvesant Volunteer Ambulance Corps.*

Carrera uses the same ebullient approach with the youngsters in his program. Everyone gets a course in sexuality that covers gender roles and responsibilities as well as birth control and AIDS. There are also activities—everything from sports to self-expression classes—that get youngsters to think long-term about their lives. And Carrera makes sure his clients get things middle-class families take for granted: shelter, health care, therapy, savings accounts, summer jobs with stipends.

The key feature of the program is its length. Open to children as young as 10, it continues to help clients until they're independent. "The only way social change occurs is when you're involved with the same families over years and when children are exposed to repetition by good role models," Carrera says.

Trust is perhaps the biggest issue. "A lot of our kids have not been able to trust grown-ups," says Carrera. "Gaining that trust is a function of showing up everyday, not disappearing, doing what we said we were going to do. The American way is the quick fix. But these kids have complex problems that require complex solutions."

At an annual cost of $1,500 per client, Carrera's program—with a yearly budget of about $415,000 from private donors—works. Begun in 1985 with 22 teenagers and 12 parents, it now ministers to about 200 youths and 75 parents at three locations and serves as a model for nine other projects around the city. During the five years that he managed the daily operation of his programs (1985–1990), Carrera says, 95 percent of the 350 enrolled youngsters stayed in school. Only 6 of the 170 women who regularly participated in the programs are known to have gotten pregnant, and only 2 of the 175 males are known to have caused pregnancies.

A NEW SCHOOL OF THOUGHT

WHEN THE MOTHER OF 5-year-old Jacky broke her leg, the staff at the Family School went into action: They paid a junior-high student $10 a week to take Jacky to school. A small, unremarkable service—one of many that Family School teachers perform each day—but the success of beleaguered inner-city schools may depend on such small, unremarkable acts. In a world where resources are scarce, just getting to school can be a triumph.

Getting children to school—and keeping them there—is a specialty of the Family School, a program that began in the heart of Harlem last September. It offers students of all abilities an extended school day, year-round classes, and stability from kindergarten through high school. By the time they graduate, students will have spent a greater part of their youth in this small but hardly unremarkable institution than on the streets or in their homes.

The school is not trying to wean its pupils from their families, however—just the opposite: Its mission is to involve parents and siblings as much as possible. "If the parents don't participate in and support what goes on here, it automatically sends a negative signal to their kids," says Christina Giammalva, a co-founder.

A family worker for each two grades—assisted by a child psychologist and a learning specialist—serves as the main link between home and classroom. She explains the curriculum to the parents, offers guidance, and alerts teachers to the special attributes and potential problems of each student. She also helps parents—virtually all of whom are poor—get and coordinate government services that can improve their children's performance.

The Family School also offers parents evening courses (dance, nutrition, English, computers, and GED preparation) and connects them with colleges and job training. The hope is that with parents, staff, and students working and studying together over the years, a strong sense of community will emerge, with the school at the center. It has set aside rooms for families to meet and visit during the school day. And it's admitted only those families who live within a twelve-block radius, to increase the likelihood and frequency of participation.

The Family School is the brainchild of David Liben, 43, his wife, Meredith, 33, and Giammalva, 27. All three taught at New York Prep, an alternative public junior-high school in East Harlem that features small classes and an innovative teacher-driven curriculum. But it lacked the resources to help its students once classes were over. The Libens and Giam-

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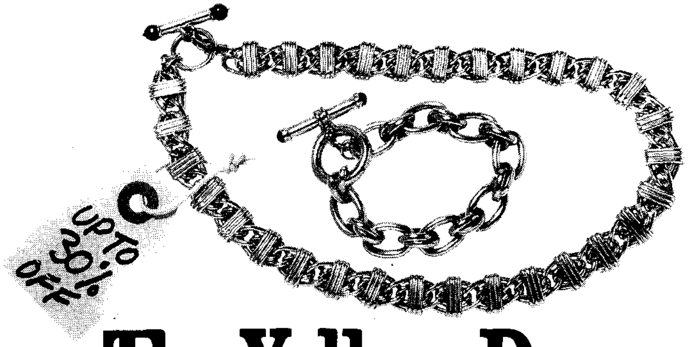

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malva began tinkering with a plan for the Family School. "We asked ourselves, 'If you could create a school that gave kids in Harlem as much of a chance to succeed as any kid in the U.S., what would that school look like—assuming money was no obstacle?' " David Liben recalls.

Of course, money *was* an obstacle. But the Libens and Giammalva felt that by leveraging Board of Education funding (about $5,400 per student) with private donations (about $2,500 per student), they could afford features that would geometrically improve students' chances. District 3 gave them space in an old elementary school on West 121st Street, and they opened last September with two kindergarten classes of about 25 students each and plan to add a new grade each year.

This year, all but a few of last year's kids returned—thanks in part to efforts to rehouse the families of four students who would otherwise have been forced to move out of the neighborhood. That continuity—and sense of community—is the Family School's best lesson.

AMBULANCE ACES

WHEN DEBORAH CRAWford, 39, joined the Bedford-Stuyvesant Volunteer Ambulance Corps four years ago, she was on public assistance, an unemployed mother of five. Today, she earns $26,000 as an emergency medical technician with EMS, the city's ambulance service, and moonlights as a crew chief for BSVAC.

Crawford's case isn't unique. Her dispatcher on a recent Saturday night, 21-year-old Tanya Olmo, came to the corps seventeen months ago headed for trouble. "I was starting to cut school and hanging around with a bad crowd," she says. "If I hadn't found this place, I'd probably be on welfare, having baby after baby."

The ambulance driver that night, Theodore Goodman, now 33, did have a job—working as a security supervisor—when he joined BSVAC three years ago. But he wanted to give something back. "I went from being licensed to take lives to being licensed to save them," he says.

Saving lives is what BSVAC is all about. Founded on a shoestring four years ago by EMS vets James "Rocky" Robinson and Joe Perez, the volunteer service has reduced ambulance-response times in Bedford-Stuyvesant from among the highest in the city to the lowest. And by training and finding jobs for those with limited skills, BSVAC also provides economic first aid. "We take this guy hanging out on the street corner doing nothing and in six months get him a job paying $14,000 to $27,000," Robinson says.

Robinson, 52, grew up and still lives in

Bed-Stuy. A 23-year veteran of EMS, he was appalled that it often took a half-hour or more to get an ambulance. "Being a community resident, I felt there was something we had to do," he says. "Being an EMS supervisor, I felt there was something I *could* do." In 1988, Robinson and Perez decided to start a volunteer corps. "Instead of crying about how racist the system was, I thought, Let's do what other neighborhoods are doing," Robinson recalls.

Robinson and his partner were clearly underdogs. They didn't have money. They didn't have an ambulance. They didn't even have a location. They recruited EMS colleagues to train volunteers at Woodhull hospital and set up a base in an abandoned building without heat, electricity, or running water. Screening reports over a police radio, they answered calls on foot—often beating EMS to the scene and stabilizing patients until an ambulance arrived. "At first, we were a joke," Robinson recalls. "Everyone thought we were hilarious: 'Here comes the ambulance corps without an ambulance.' "

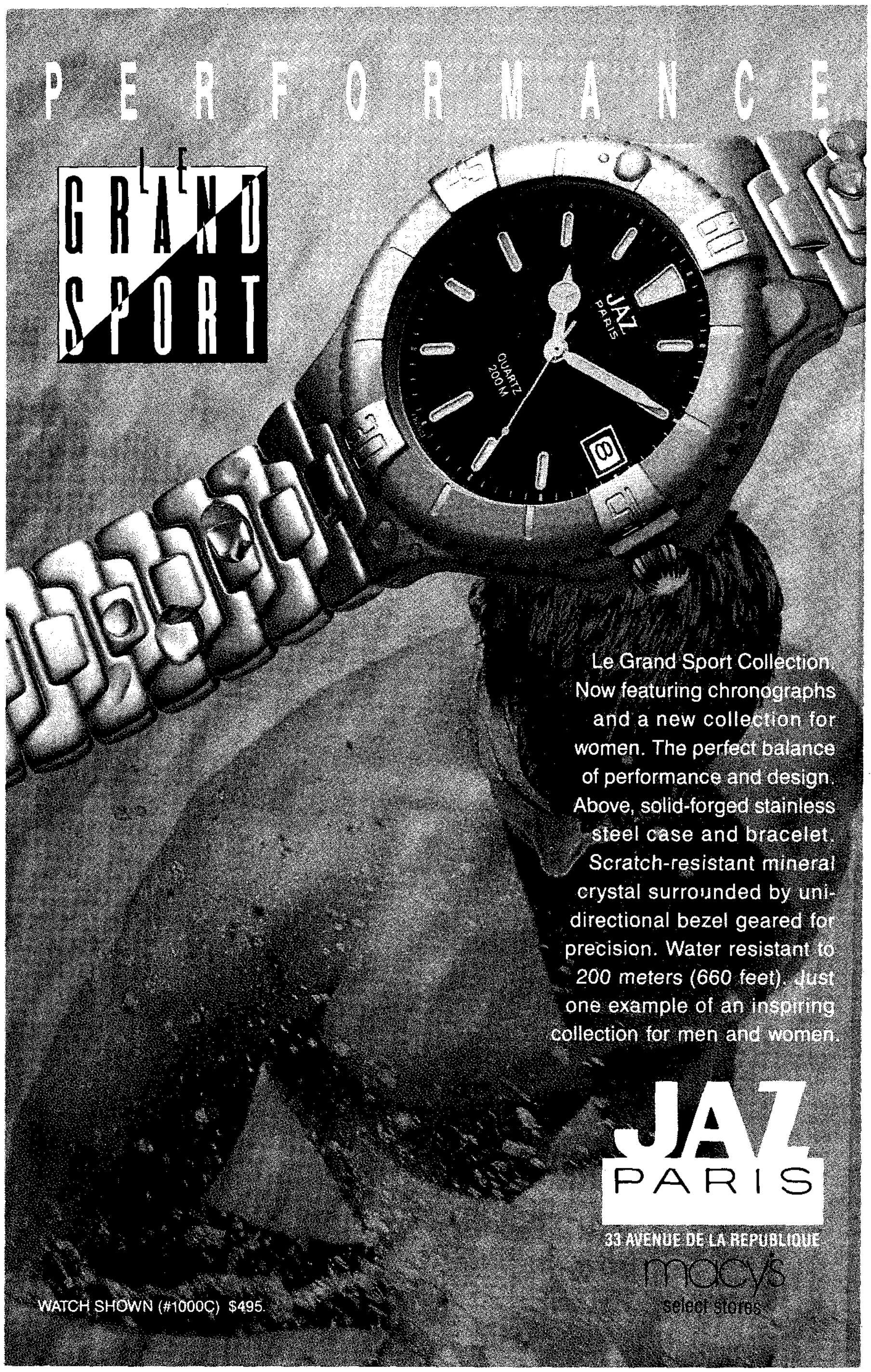
What they did have was persistence. Using their own savings, Robinson and Perez bought a 55-foot trailer for $2,500 and moved the corps to a vacant lot across the street. Crack dealers regularly shot out their windows. "Eventually, they killed themselves off, shot each other," Robinson says. "We ended up taking two or three of them to the hospital and doing CPR on them."

Slowly, the corps built credibility. Robinson and Perez organized fund-raisers and wrote letters to politicians. The money trickled in. A New Jersey businessman bought the corps a secondhand ambulance. The Lions Club donated another, and the Department of Youth Services chipped in with a subsidy of about $17,000 per year that enabled BSVAC to move out of Woodhull and into its own quarters.

Today, with a budget of $300,000, almost all of it from the private sector, the corps provides 24-hour ambulance service in Bed-Stuy and makes 350 calls each month. Its apprenticeship program turns out about 100 licensed technicians annually. And last year, Robinson and Perez added a youth program to teach emergency procedures to area teenagers.

"A lot of our kids come from gangs and broken homes," Robinson says. "Their mentality is 'I don't do nothing without getting paid.' We told them, 'You don't have to get paid to save your mother's life, your friend's life, your neighbor's life.' If you give a kid a chance between being a hero or a bad guy, nine times out of ten he will choose to be a hero."

Robinson's "trauma troopers" proved him right on September 2, when they helped firemen evacuate people trapped in a burning building. "They weren't supposed to go in. But we got there before the Fire Department, and they rushed in," Robinson recalls. "Now when our ambulance gets on the scene, people cheer." ■



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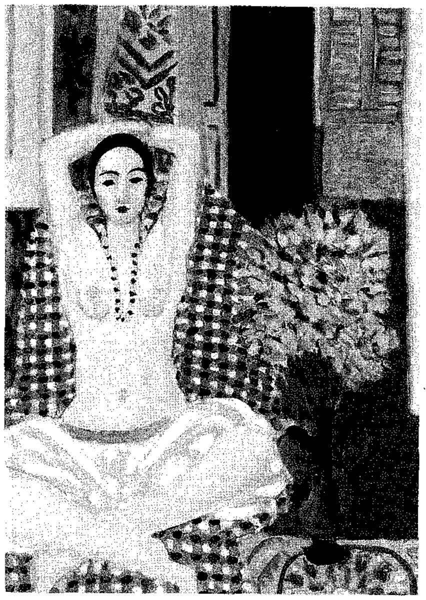
REGARDING HENRI

By Martha Baker

Photographed by Chuck Baker

Painting in the South of France, Henri Matisse captured the dazzling light of the Riviera, filtering it through the darker intrigue of the Casbah on lush, densely patterned canvases. And New Yorkers who have been flocking to the Museum of Modern

THE HINDU POSE; *private collection.*



All paintings by Henri Matisse © 1992 Succession H. Matisse/Artists Rights Society (ARS), New York.

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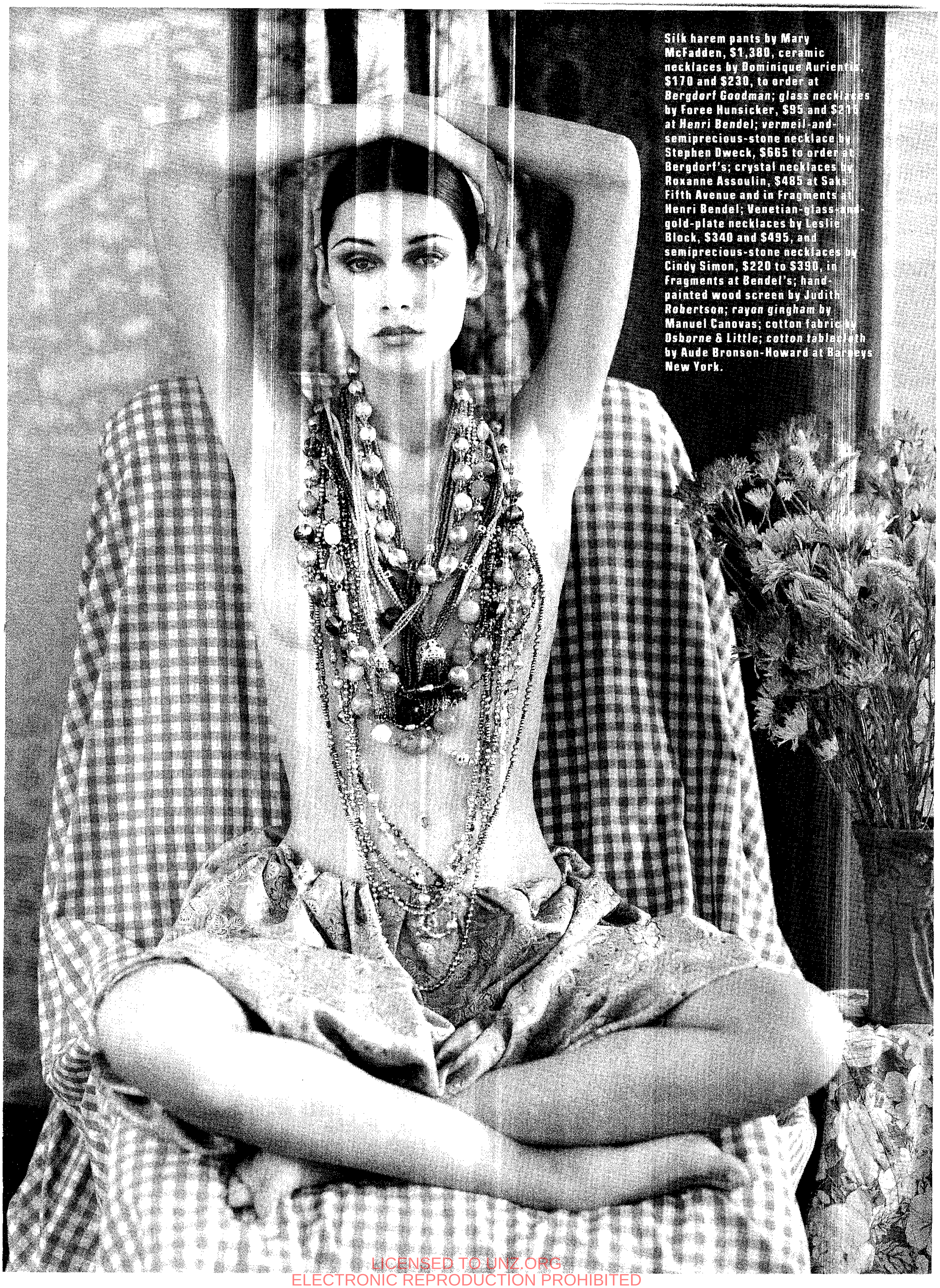
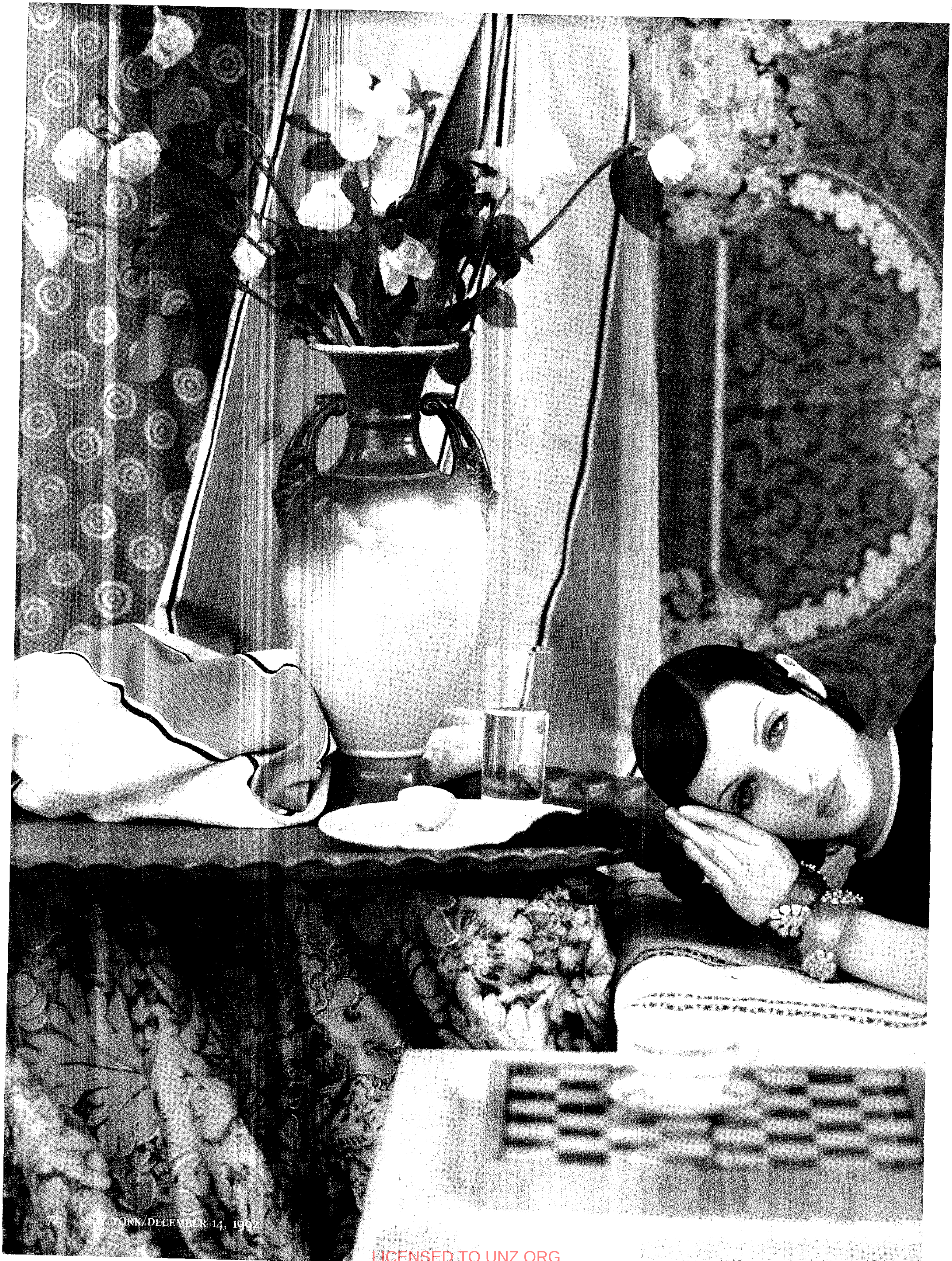


Silk harem pants by Mary McFadden, $1,380, ceramic necklaces by Dominique Aurientis, $170 and $230, to order at *Bergdorf Goodman*; *glass necklaces* by Foree Hunsicker, $95 and $215 *at Henri Bendel*; *vermeil-and-*semiprecious-stone necklace by Stephen Dweck, $665 to order at Bergdorf's; crystal necklaces by Roxanne Assoulin, $485 at Saks Fifth Avenue and in Fragments at Henri Bendel; Venetian-glass-and-gold-plate necklaces by Leslie Block, $340 and $495, and semiprecious-stone necklaces by Cindy Simon, $220 to $390, in Fragments at Bendel's; hand-painted wood screen by Judith *Robertson*; *rayon gingham* by Manuel Canovas; cotton fabric by *Osborne & Little*; *cotton tablecloth* by Aude Bronson-Howard at Barneys New York.



Fashion associate:
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Hair: Alberto Guzman for
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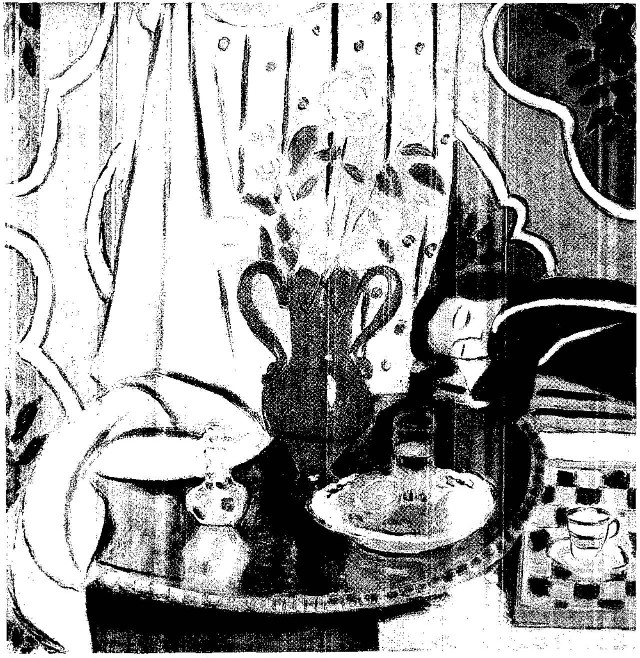
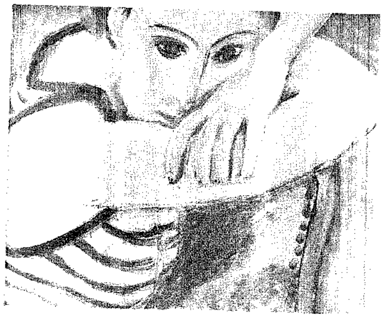


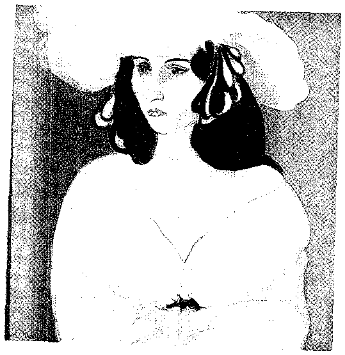
HARMONY IN YELLOW; *Collection S.*

Art to soak up the master's stunning vision need not leave the excitement behind when they leave the exhibit. Here are looks in the romantic spirit of—in homage to—Matisse.

Wool-jersey jumpsuit by Geoffrey Beene, $1,590 at *Geoffrey Beene on the* Plaza; resin-and-gold-plate bangles by Jay Strongwater; hanging printed-cotton fabrics by Designers Guild; hanging *cotton-and-rayon* striped fabric by Manuel Canovas.

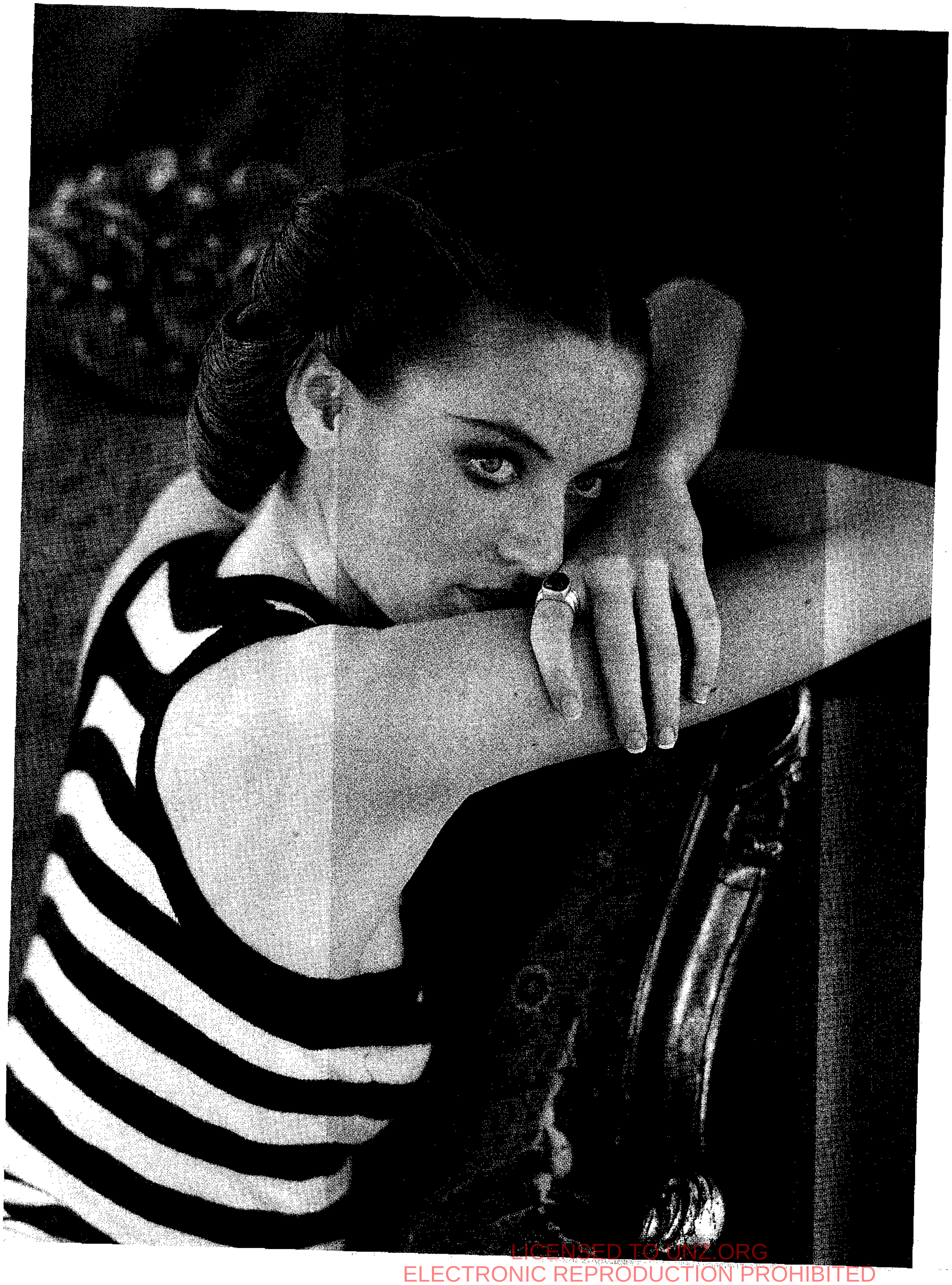


THE BLUE EYES; *the Baltimore Museum of Art, the Cone Collection.*

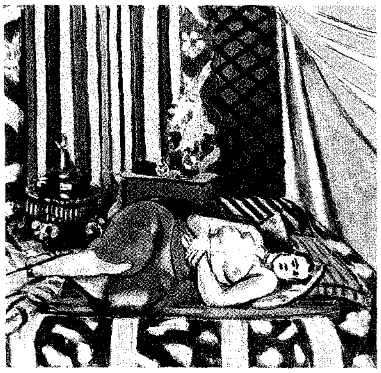


THE WHITE PLUMES; *the Minneapolis Institute of Arts.*

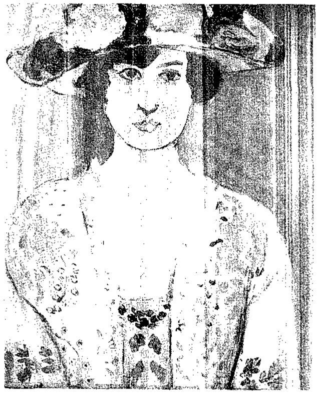
This page: cashmere top by TSE Cashmere, $130, and gold-vermeil-and-onyx ring by Mark Spirito, $250, at Bergdorf's. Opposite: silk-charmeuse robe by Donna Karan Intimates, $435 at Saks; straw hat, $325 to order at Lola Millinery (2 East 17th Street).



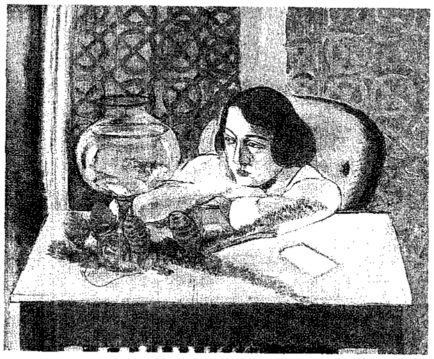
Silk-crêpe tunic and pajama pants by Bill Blass, $2,740, at Saks and Bergdorf's; satin mules with beaded trim, $590 at Manolo Blahnik (15 West 55th Street); gold-plate-and-crystal necklace, $190, and crystal choker, $445, by Roxanne Assoulin, in Fragments at Bendel's; hand-blown glass vase by LIP, $775 at Barneys; linen-and-cotton floral fabric by Designers Guild; cotton-and-rayon striped fabric by Manuel Canovas.



ODALISQUE WITH GRAY CULOTTES; *Musée de l'Orangerie, Paris (collection Walter-Guillaume).*

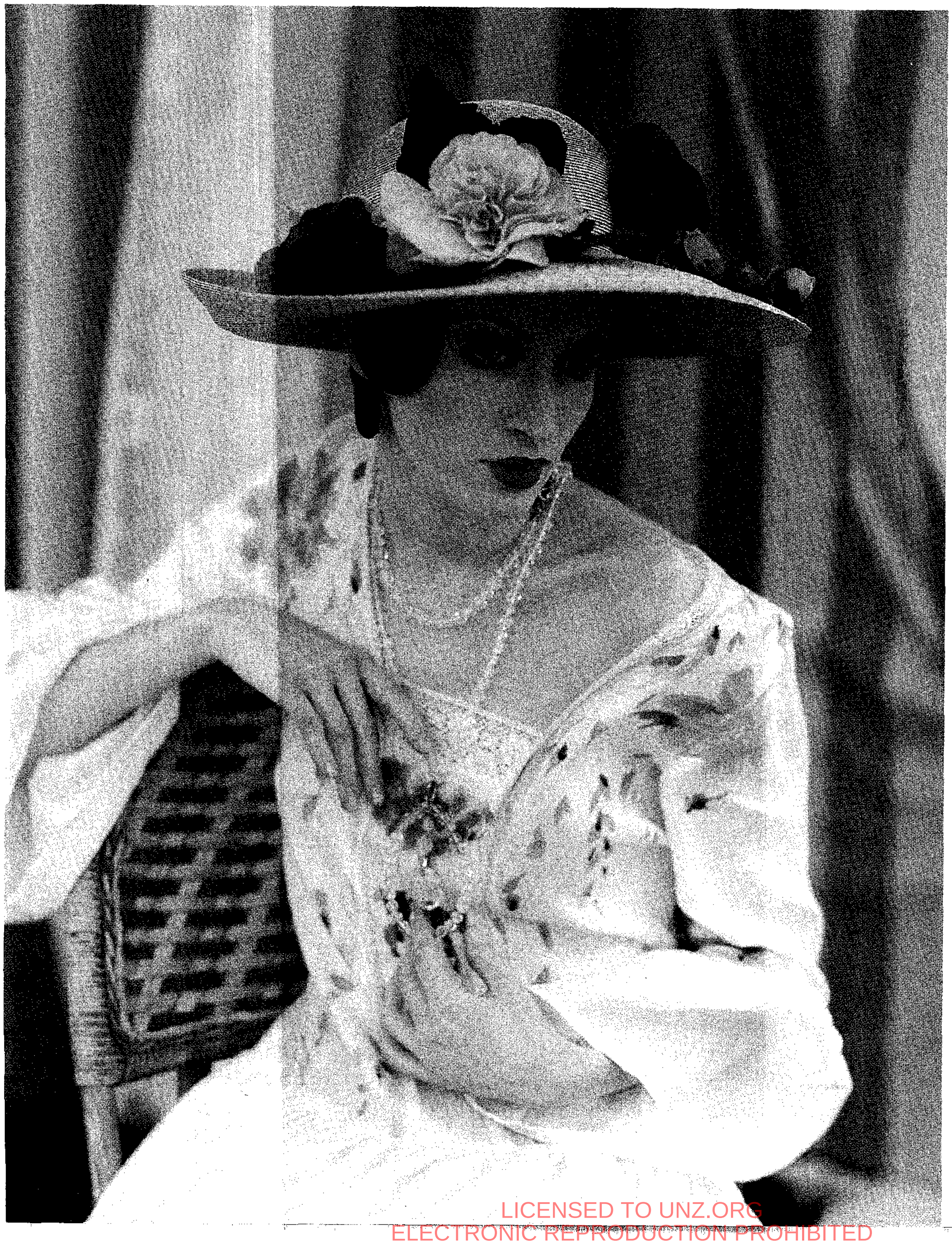


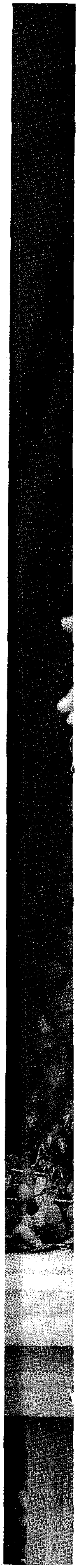
WOMAN IN A FLOWERED HAT; *collection Mr. and Mrs. Herbert J. Klapper, New York.*

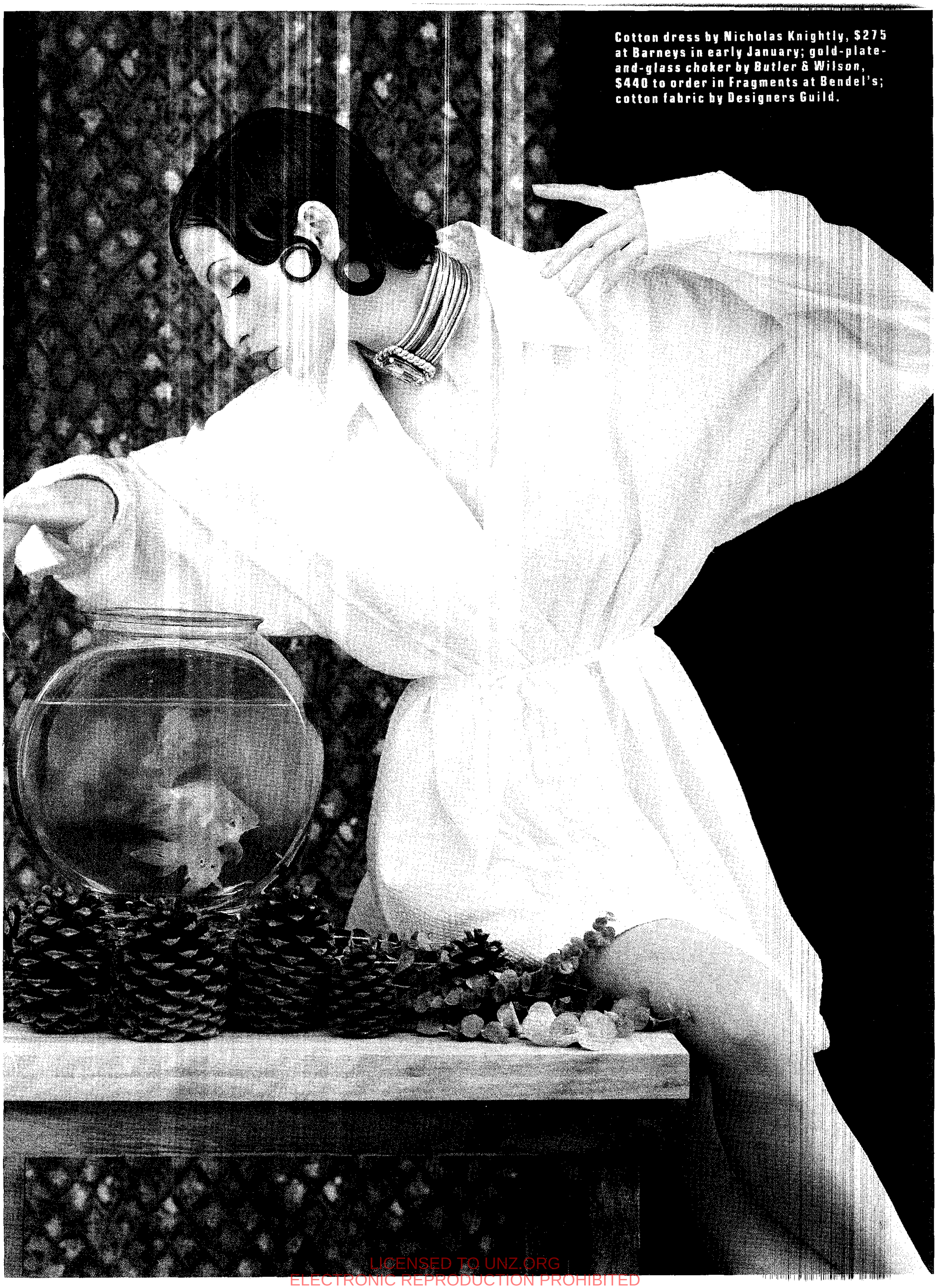


WOMAN BEFORE AN AQUARIUM; *the Art Institute of Chicago (Helen Birch Bartlett Memorial Collection).*

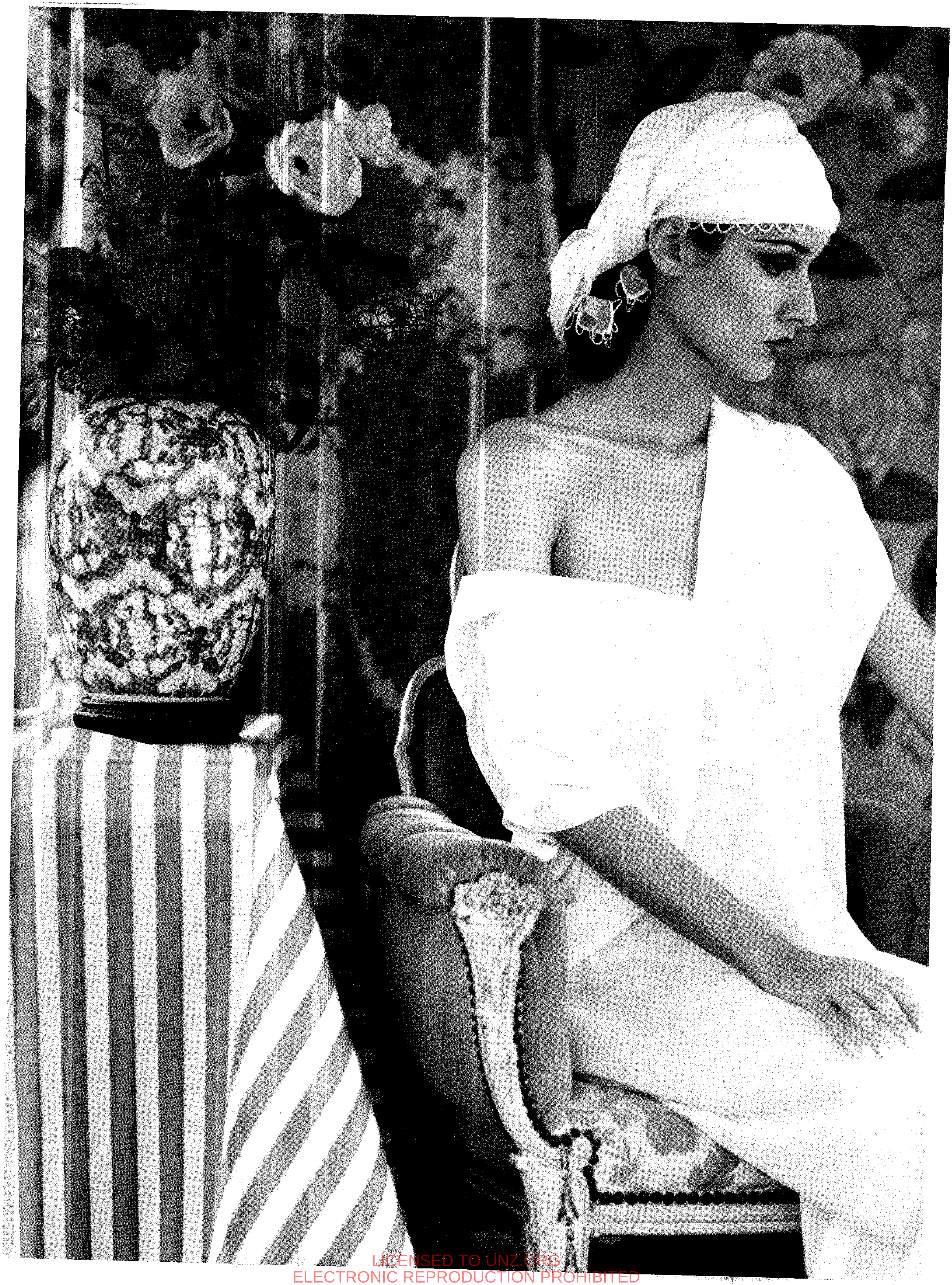
Hand-painted cotton dress by Cynthia Rowley, $500 to order (212-465-9020); straw hat, $425 to order at Lola Millinery; crystal-and-glass necklace by Erickson Beamon at Showroom Seven, $500 at Barneys; cotton fabric by Designers Guild.







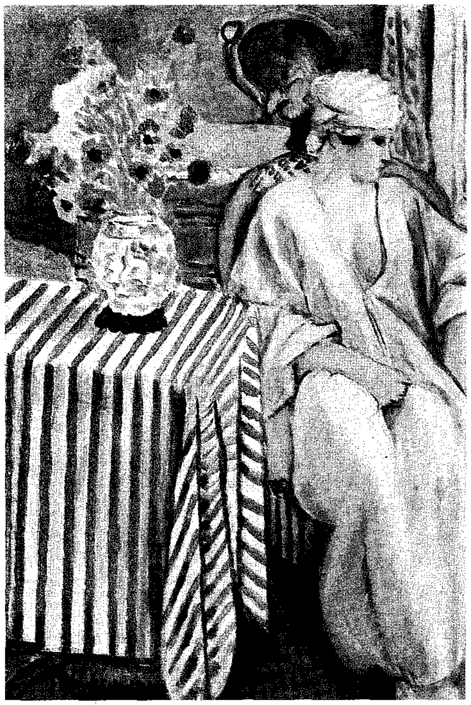
Cotton dress by Nicholas Knightly, $275 at Barneys in early January; gold-plate-and-glass choker by *Butler & Wilson*, $440 to order in Fragments at Bendel's; cotton fabric by Designers Guild.



Cotton-plissé caftan by Tom and Linda Platt, to order at Bergdorf's; silk-chiffon beaded scarf by Aude Bronson-Howard, $325 at Bergdorf's; cotton fabric on right by Manuel Canovas.

Just wild about harems: Matisse was heavily influenced by the exotic apparel he saw in Morocco. The sheer white caftan and head wrap convey the feeling in this drawing-room tableau.

THE MEDITATION: AFTER THE BATH; *private collection.*



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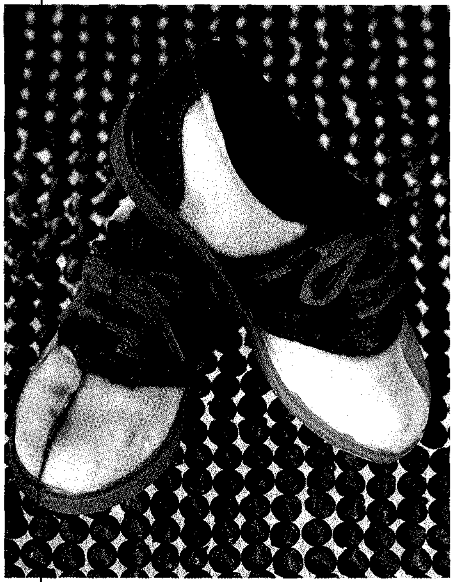
By Corky Pollan

A Shoe of Their Favorite Things

There's a Norse Christmas Eve superstition that says if members of the family place their shoes together before going to sleep, there will be no fighting in the year to come. Make this custom work for you with Neuman & Bogdonoff's Belgian-chocolate saddle shoes ($12.50 a pair). They come in size 5 and can suggest to tots the importance of peace on Earth and all that. Owner Paul Neuman says the shoes make delicious desserts for young and old: Fill them with ice cream or fresh berries, sauce with something sweet—or simply eat the shoes. **—Barbara Costikyan**



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Chair Game

What Joyce Sarachan wanted was a child's chair that had the excitement of a toy—but all she could find were chairs that were boringly bland or cloyingly cute. So Sarachan set to work creating her own. She jigsaws "Zig-Zag" of birch, hand-paints it in a bright, checkerboard pattern, then coats it with a washable, nontoxic finish. Sarachan's playful creation promises to liven up the nursery ($130, plus shipping; allow seven to ten days).

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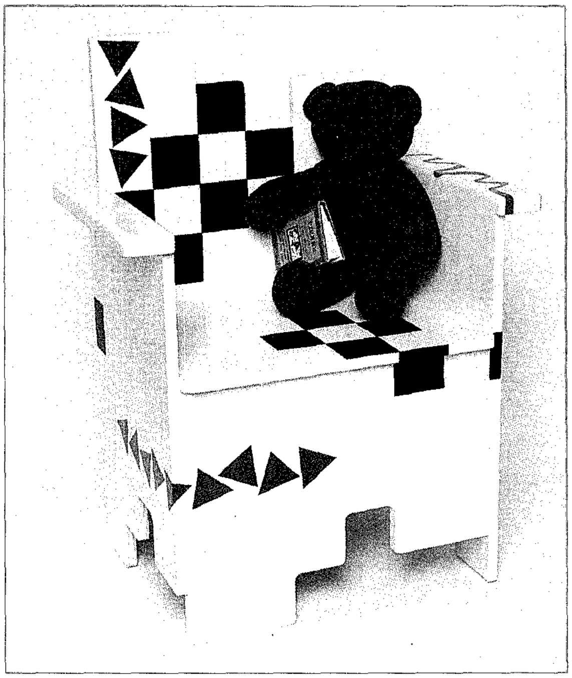

Photographs: left, Les Jörgensen; top, Enrique Cubillo; bottom, Tom McWilliam.

Tea's Company

Craving a bit of old-world elegance this holiday season? Then consider a vintage tea cloth. Muriel Clarke of Trouvaille Française has assembled some fantastic Irish-linen examples that date from 1880 to 1920. Many are edged in Victorian crochet or Appenzeller, Mountmellick, or openwork embroidery. Still others are bordered in Battenberg, needle, or "chemical" lace. With one of these pristine beauties on the table, your afternoon tea could outshine the Brits' (from $45 to $390).

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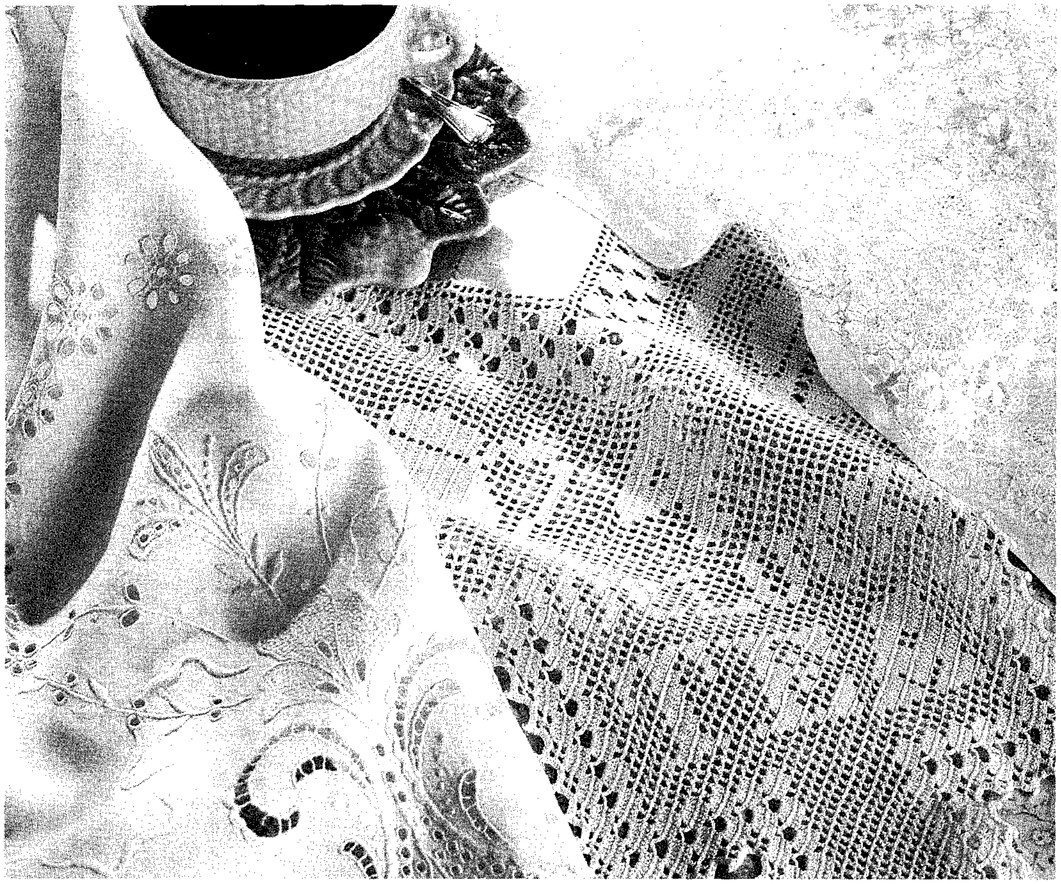
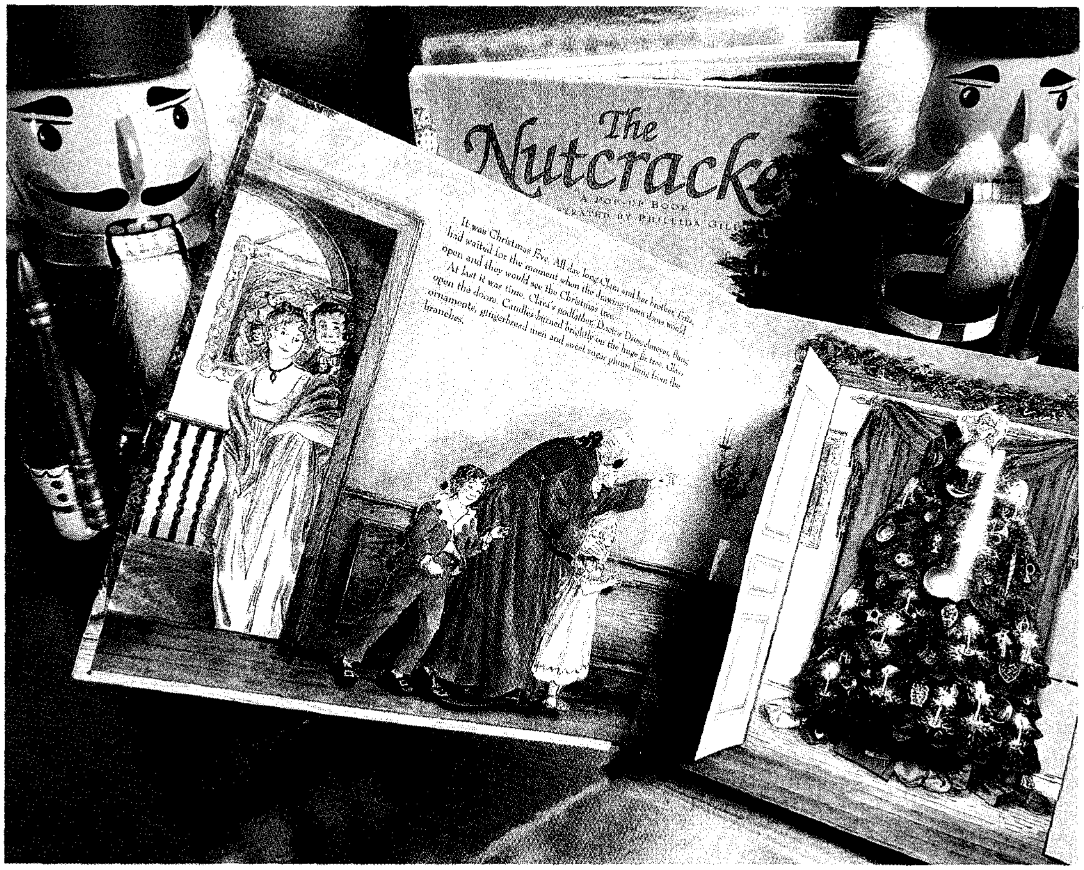



The
Nutcrack
A POP-UP BOOK
It was Christmas Eve. All day long Clara and her brother Fritz had waited for the moment when the drawing-room doors would open and they would see the Christmas tree.
At last it was time. Clara's godfather, Doctor Drosselmeyer, flung open the doors. Candles burned brightly on the huge fir tree. Glass ornaments, gingerbread men and sweet sugar plums hung from the branches.

Nutcracker Feat

'Tis *Nutcracker* season, and Jenni Fleetwood's pop-up version magically brings this classic to life. Phillida Gili did the enchanting illustrations, and Paul Wilgress's sophisticated paper engineering lets little ones open Clara's gifts, help the Nutcracker battle the Mouse King, and make all the dancers perform. It's the next best thing to *The Nutcracker* by the New York City Ballet.

THE NUTCRACKER: A POP-UP BOOK/*Harper-Collins/$14.95/ Twinkleberry & Nutkin/311 East 81st Street/ 794-2565*

Photographs: top, Monica Stevenson; bottom, Lauren Sorokin.

The Insatiable Critic/Gael Greene

ONE
FISH AVENUE

"... On day one, certain creations already shine. Lively linguine with cockles. Perfect skate in its natural habitat, brown butter ..."

PERHAPS IT BEGINS WITH CHUTZPA OR HUNger ... the itch to hit the range, to run a restaurant. A fine-arts major, you take the gift for designing jewelry and design a towering seafood salad. A pol turned developer, you watch the real-estate market sink into quicksand just as you find the knack for feeding fussy New Yorkers. So if you are Alfred Portale, possibly the best-paid chef in town, and if you are Jerome Kretchmer and partners Jeff Bliss and Richard and Robert Rathe, one credit (Gotham Bar and Grill), even two (Mesa Grill), fuels the craving for more. The urge to multiply becomes an obsession. So here it is, **One Fifth Avenue,** with a plump striped bass floating through the arch of Washington Square as the whimsical logo.

ONE FIFTH: *Ambitious seafood in a cocoon of comfort.*

Quite clearly, this is chapter one in a Hake's Progress. With Kerry Heffernan (Montrachet, Bouley, Mondrian) the anointed heir, Portale commands the kitchen of his dreams, vast, meticulously organized, with its own back door for catching a breeze. Still seining for the fussiest purveyors, waking at 2 or 3 A.M. to hit the Fulton Fish Market with their guru (if he's good enough for Le Bernardin, he's good enough for One Fifth), the duo stretch to feed a full house. Every day their touch grows surer.

On day one, certain creations already shine. Marjoram dumplings like grassy islands in a sea of celestial chicken-and-salsify broth. Lively linguine with cockles (a cousin of the oyster). Penobscot Bay cod with cockles, mustard greens, and chorizo in a fragrant puddle. Perfect skate in its natural habitat, brown butter, with slices of pickled caper berries, rather than the classic buds. A week later, a wimpy clam chowder comes alive with a boost of flavor from silken scallops. Deep-fried squid in a napkin bunting has a newfound zest. Though the fiercely garlicked aïoli happily takes no prisoners, the bouillabaisse, alas, is lackluster. Fine-tuning continues.

A brief opening in July—the partners called the place "Open"—gave Portale a chance to play with octopus and aristocratic lobster roll, to scout suppliers and explore the perversity of molting crustaceans, to be sure Heffernan was a soul mate. One day, Portale walked into the Gotham and found his second smoking a posse of bluefish he'd caught over the weekend. That's how he discovered he'd hooked a fisherman, a surf caster, wise in the ways of finny things, their haunts and body parts. Eventually, the two made their way to Maine, the Bay of Fundy, a little town, population 1,000, "500 of them scuba divers harvesting scallops and sea urchins," says Heffernan.

Five years ago, the spiky urchin was just a nuisance, invading the lobster traps, being smashed on the dock. Today, it's the third biggest money-maker in Maine's fishing industry, most of it tagged for Japan, a share singled out for One Fifth and a handful of Manhattan perfectionists. A new venture named Wild Edibles collects One Fifth's catch of cod and skate, sea urchin, scallops, and this week, tiny Maine shrimp (like France's crevette gris). A dozen hours from the sea, the truck arrives. From Newark's Little Lisbon (another shopping expedition) come chorizo and linguiça for the Portuguese cataplana, a clam-and-sausage stew named for the pot it's cooked in.

Settle in knowing the show is still in rehearsal (but not the prices). Though the budget-conscious may be able to keep the tab lowish by sharing two or three starters ($8 to $14.50), savvy New Yorkers are here for the works. With entrées $17.50 to $25, desserts $8 to $9.50, that means $120 easily to feed two, a bottle of wine, tax, and tip included.

Savor splendid seared mackerel wreathed in all the spices of Morocco with currant-studded couscous, those aristocratic divers' scallops with greens and a crown of urchin roe, or complex risotto (slightly too salty) with the most tenderly cooked prawns imaginable. Wild striped bass rides on sliced potatoes in a broth with whole garlic cloves, braised fennel, and Moroccan olives afloat. Salmon, dredged in spice and coarse salt, wears a flag of its own crisped skin, with savoy cabbage and mashed potatoes. Afraid of fish? Perhaps the simplest steamed lobster will seem familiar, amazingly tender, with little ramekins of lobster butter and lemon vinaigrette, almost lonely without corn on the cob; for true pescaphobes, equally plain chicken or steak is offered, too.

Scholars of architecture in sugar will recognize the signature of pastry chef Richard Leach in the globe and pylon of the bittersweet chocolate cake and luscious chocolate-walled cube of frozen espresso mousse with a flying buttress of chocolate tuile. Leach's triangles and terraces of lemon and banana, jeweled with curlicues and lightning rods and shields of spun sugar, are often more style than substance. At the moment, he's fixated on sage, rosemary, and thyme, often too subtle to taste but sometimes not. Walnuts in sage honey under sage-spiked ricotta crème brûlée demands an immediate re-

Photograph by Peter Freed.

call. But the clementines with sour-cream ice cream is lovely. The glazed banana tart has its fans, and the warm pear tart on frozen port soufflé is a must for streusel fans. The beat goes on.

A lot of thought and, at times, almost violent debate went into One Fifth. The tables are deliberately bare—no service plate, no water unless you ask, just a napkin in a smart metal ring, a pipe fitting from a plumber's catalogue. Quite frankly, though I'm the first to say a critic should have no friends, I couldn't be closer to the Kretchmer family. We vow not to discuss business, but between the gaps, the sighs, the moans, the diplomatic silences, I can sense the struggle to get five partners to agree. Would they restore the luxury-liner look? Would they start fresh?

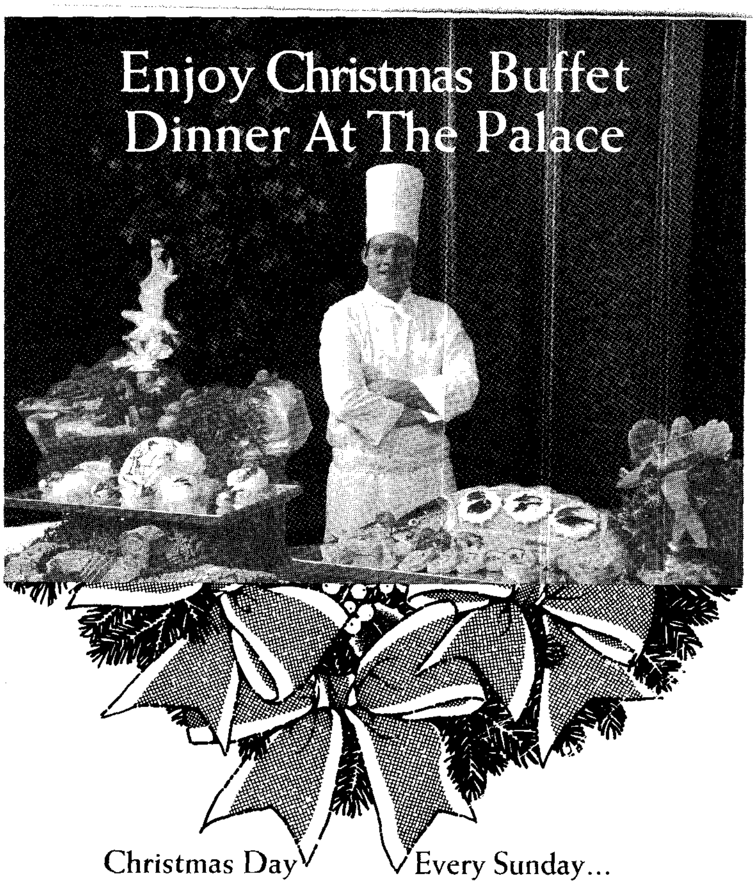
Folks old enough to remember One Fifth a dozen years ago, with the McNally brothers (Brian and Keith) waiting tables and pouring drinks and the glorious salvage from the S.S. *Caronia* framing the rear dining room, may feel sadly nostalgic. Except for a few portholes and some brass at the bar, all that is gone. The bar was always dark and crowded. It's dark now and even more beautiful, awaiting the crowd, with illuminated bowls of (what else?) salted Goldfish, and sand-blasted-mirror bubbles reflected in mirrored walls that make the bubbles bounce into view even from faraway tables.

The best that can be said about the design of the two dining rooms is if you don't look at it, it's wonderful. International House of Pancakes, was one wag's critique. But even if you don't love the play of muted earth-tone rectangles against fabric-draped walls, the room really works. Brilliant lighting and gentle sound create a cocoon of comfort.

Architect James Biber of Pentagram knew the S.S. *Caronia* days from the time his wife lived at 1 Fifth, then a dormitory for New York University and Cooper Union. That was a blip in the history of a space that had been a restaurant and jazz club in the forties. Challenged to tie three rooms together, Biber came up with a riff on light, those rectangles, and, below them, Swiss-cheese mirrors—the effect hard-edged and cooler in front, facing the street, softer and more serene in the back, with its windows on the landmark mews.

"It sounds slightly pretentious, but I'll say it anyway," Biber ventures. "I think of it as visual jazz, a kind of asymmetrical rhythm where the spaces between panels are more important than the panels . . . as it is in music." So there.

One Fifth Avenue, at 8th Street (529-1515). Lunch (starting December 14), Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 5:30 to 10:30 p.m., Fridays and Saturdays till 11:30 p.m. A.E., C.B., D.C., M.C., V. ■



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HOLLY GOES LIGHTLY

“. . .Lindsay Wagner, under sentence of death, nevertheless continues to floss; *Mrs. ’Arris* is tearstained and grin-making. . .”

SPECIAL *MESSAGE*: *Molly Orr, Lindsay Wagner, and Shelley Long take on cancer.*

HEREWITH, IN THE LAST TV COLUMN FOR 1992, the pick of the next three weeks of litter. . . .

For the week of December 8 through 14: **A Message From Holly** (Sunday, December 13; 9 P.M. to 11 P.M.; CBS), with Lindsay Wagner and Shelley Long, directed by Rod Holcomb, from a story by Beth Polson and a teleplay by Dalene Young.

I like Lindsay Wagner and always have, through a long career consisting almost entirely of television, from her silly series *Bionic Woman* to such TV movies as *Callie and Son* and *A Stranger in My Bed,* even unto *Scruples.* Behind those eyes, something interesting is going on, a restless intelligence superior to whatever script she’s stuck with. It shows up in her laugh lines and her lioness grace. For the purposes of *Holly,* she is asked to perish, before our eyes, from liver cancer, but not until she has summoned to her ranch her best college buddy, Kate (Shelley Long), to take over her duties as the mother of 6-year-old Jenny (Molly Orr); nor before she’s finished, in the barn, her last sculpture, which would seem to be the wing she needs to turn into an angel.

Though conventional in every other respect, *Holly* persuades us of the friendship between Kate, the big-city workaholic investment manager, and Holly, the bohemian artist in the Southwest desert who was the first in her social set to bake pot brownies, to trip off to India, and now to “ride the mystery train.” Holly really is an artist, hesitant as well as driven. And Jenny really is a 6-year-old, full of denial and questions. (At Thanksgiving, she’s grateful for chickens, rabbits, a goat, and her mom, in that order.) And once we meet Holly’s father (Macdonald Carey), we know why Holly wants Jenny to end up with Kate, whose hysterical competence has plenty of room in it for the surprise of love.

But it’s Lindsay Wagner we keep watching as, under sentence of death, she nevertheless continues to floss and refuses to use spray starch in her ironing because it’s “ecologically unsound”; as she resents her friend for moving in on her child’s affections, even though it’s at her own request; as she neglects this troubled child for her intractable art, through pain-filled nights. Pain, even as it attentuates, seems also somehow to *articulate* her. It is a fine wire, like a violin string, that draws out the shadows and planes of her face, the grain of her character—not a wasting but a refining.

FOR THE WEEK OF DECEMBER 15 THROUGH 21: **Strangers in Good Company** (*American Playhouse;* Monday, December 21; 9 to 11 P.M.; Channel 13), with a cast of (hitherto) unknown Canadian senior citizens, all of them female, who told the stories of their lives to screenwriter Gloria Demers and allowed themselves to be directed, in the Quebec woods, by Cynthia Scott.

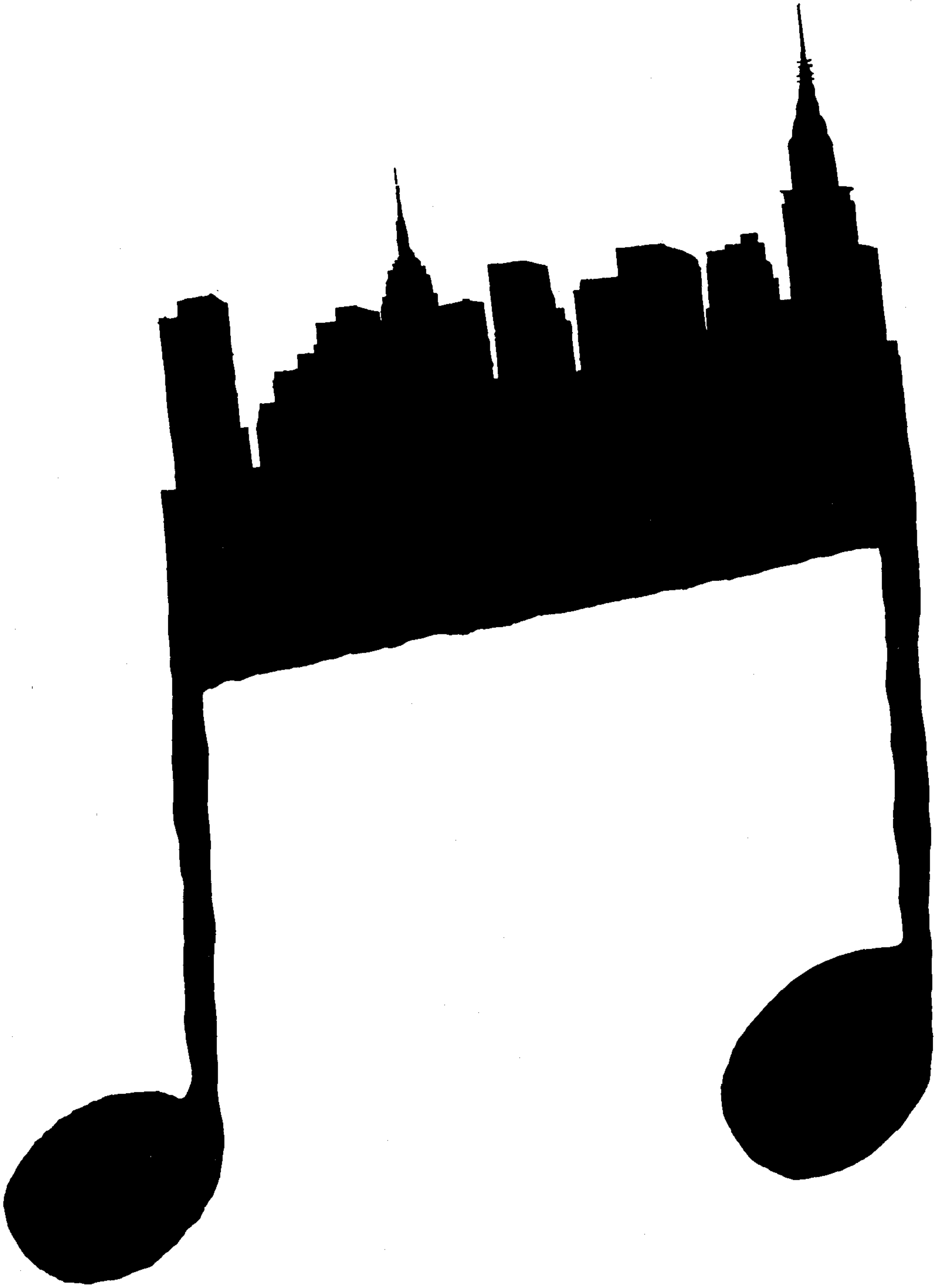
Imagine seven elderly women, mostly unknown to one another, stranded in the glorious but indifferent outback when their bus breaks down. They watch birds, take pills, pick berries, and play cards. They scythe and bundle hay to sleep on. They hunt, skin, and eat frogs; and fish with a panty-hose net. They wade and dance and discuss children, love, war, dreams, death, and God. They also confide their personal histories and secret vanities—the nun is also a mechanic; the artist is matter-of-fact about her lesbianism; some have held assembly-line jobs in distilleries and cigarette factories. As we inspect snapshots of what these women looked like when they were young, we hear as well the music in their heads: Cimarosa, Ravel, Beethoven, Bach, Schubert, Chopin, and ragtime.

Of course, they aren’t really in any danger; *Strangers in Good Company* is, after all, just a movie. But they aren’t actors, either; their wit and fear are genuine, as are their melancholy and resourcefulness, and their tribal instinct, and the lovely lunar landscapes of their faces.

FOR THE WEEK OF DECEMBER 22 THROUGH 28: **Mrs. ’Arris Goes to Paris** (Sunday, December 27; 9 to 11 P.M.; CBS), with Angela Lansbury, from the novel by Paul Gallico, adapted for television by John Hawkesworth and directed by Anthony Shaw.

Once more, the cockney charwoman who dreams, in 1953, of owning her own Dior dress; who gives up beer, movies, cigarettes, and the double-decker bus to scrimp and save her shillings (and a small lottery windfall) till she can afford to fly to Paris, where the French, of course, are snooty; who, an amalgam of Cupid and super–Goody Two-Shoes, of Tolstoy’s Clean Old Peasant and Crocodile Dundee, fuller of the earth’s salt than a harem of Lot’s wives, nonetheless prevails by giving

Photograph by Merie W. Wallace/CBS.



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". . .If Ashley and Mary-Kate Olsen ran away from my home, I'm not sure I'd go after them; *Charles and Diana* is a royal pain. . ."

Diana Rigg and Omar Sharif and everybody else his or her heart's desire.

I should be telling you that *Mrs. 'Arris* should have been a musical, which is what I always say when a script sinks beneath its sentimentalizing aspirations. I ought to disdain each minute of a confection that proceeds, with a wink, to pounce on every cliché of warmhearted working-class uplift, in an orgy of condescension to the socially inferior, as if poverty were virtue—as if we could even imagine Tolstoy's Clean Old Peasant wanting a Dior dress.

But Angela's winning, which is why we go on watching *Murder She Wrote*. And of Diana I will brook no criticism, having watched *The Avengers* forever. And Omar's settled into an avuncular amiability that's nice to be around. They all of them mug. Even Paris mugs. But such muggings, from the photo album of our historic affections, are agreeable, forgivable, tearstained, grin-making.

SOCIAL SCIENTISTS WITH SOMETHING TO prove about nature and nurture are devoted to twins, on whom they conduct endless longitudinal experiments. This doesn't mean the rest of us must be equally enthralled. I, for one, am appalled by Ashley and Mary-Kate Olsen—the bratty sister act from the *Full House* sitcom that also animates **To Grandmother's House We Go** (Sunday, December 6; 7 to 9 P.M.; ABC). If they ran away from my home, I am not sure that I'd go after them.

But Cynthia Geary, a continuing delight behind the bar in *Northern Exposure*, is a frazzled single mother here, the manager of a mini-mart. And she's tired of getting hit on every day by Eddie Velez, who reruns Roy Rogers movies in his head while driving a parcel-post truck. And there simply isn't enough money to transport her household to Grandmother's house for a family-values Christmas. And so the twins, to give their mother some personal space, take off on their own, and Eddie picks them up, and then Eddie's truck is hijacked by mom-and-pop bandits (Rhea Perlman and Jerry Van Dyke), who hold the little whippersnappers for ransom.

PARIS REVIEW: *Winning Angela, avuncular Omar.*

I am aware that *To Grandmother's House We Go* is a pre-Christmas special intended for the young at heart, the easy to please, and the chicken fry, tethered to your home entertainment center. But as Pauline Kael pointed out so many years ago, "I see no reason why we should not respect our children at least as much as we respect ourselves."

AMONG THE OTHER TV MOVIES OF THE holiday period, **Love Can Be Murder** (Monday, December 14; 9 to 11 P.M.; NBC) is the pleasing surprise. Jaclyn Smith abandons a corporate-law practice to become a private eye. Her first client, Corbin Bernsen, used to be a private eye, too, until he was murdered back in the forties. He's now a ghost, haunting the office into which she moves. Supernaturally, while solving a decades-old case that involves Anne Francis, Cliff DeYoung, and the Los Angeles aristocracy, a sophisticated-feminist Jaclyn falls for a wisecracking-chauvinist Corbin. Jack Bender directs a Rob Gilmer script with an affectionate feel for both L.A.'s: forties *noir* and nineties glitterdome.

In **The Good Fight** (Tuesday, December 15, and other dates; 9 to 11 P.M.; Lifetime), Christine Lahti also used to be a corporate lawyer, but she left the job when she left her husband, an equally driven lawyer, Terry O'Quinn. Christine goes back to court—and Terry goes back to Christine—to sue a tobacco company for having caused cancer to happen to a promising young baseball player (Adam Trese). The idealistic gears grind—repressed sixties passion vs. age-old monopoly-capitalist greed—but Lahti, as usual, is fine.

So is Patty Duke in **A Killer Among Friends** (Tuesday, December 8; 9 to 11 P.M.; CBS), although she doesn't get much help from an oddly muted Loretta Swit. Duke is everybody's favorite permissive mother, until her own daughter (Tiffani-Amber Thiessen) ends up drowned, and not by accident. Swit is the cop who doesn't seem to be making much progress on the case. In a Plain Jane–and–Teen Vamp relationship, a scary Margaret Welsh is supposed to have been the dead girl's best friend, but was she? Think of *Heathers*, and then rent it instead of watching this.

Having just last month impersonated serial killer Aileen Wuornos in order to prove that she was more than just another pretty face and comic talent, Jean Smart reverts to *Designing Women* form in **Just My Imagination** (Monday, December 21; 9 to 11 P.M.; NBC). Jean as Pally Thompson teaches school in Orfax, North Carolina, where almost nothing's ever happened since Bobby Rex (Tom Wopat) ran off to become a rock-and-roll singer. Now Bobby has a new hit song, in which he speaks of "whompin' Pally Thompson . . . all night long," and nobody in North Carolina will give our Jean the benefit of any doubt. So she leaves the small-town virtues and doldrums of Orfax for the palm trees, swimming pools, limousines, and Jacuzzis of Hollywood, where you might wish she was still in her Killer Mode.

"Charles," says a troubled Catherine Oxenberg, "it's our honeymoon. I thought we were going to be alone." To which Roger Rees replies, "People like us are never alone, darling." And he's right. The people they are like in **Charles and Diana: Unhappily Ever After** (Sunday, December 13; 9 to 11 P.M.; ABC) are Windsor riffraff. Movies like this one, a royal pain, help explain why somebody just tried to burn down Windsor Castle. ("The palace seems huge," says Catherine as Di.) I like Tracy Brabin as Fergie. But then, I've always been a closet Fergie fan.

In brief: THERE'S TOO MUCH IN **The Concert for Planet Earth** (*Great Performances;* Friday, December 11; 9 to 11 P.M.; Channel 13) of Plácido Domingo, not nearly enough of mezzo-soprano Denyce Graves, just the right amount of Wynton Marsalis, and an embarrassing performance by Jeremy Irons as our host, his hair slicked back Pat Riley style, reading what purports to be a poem. . . . **Brainstorm: The Truth About Your Brain on Drugs** (Monday, December 14; 8 to 9 P.M.; Channel 13) is a noble try by the folks at Children's Television Workshop to make a music-video case for Saying No, not only to crack and LSD but also to alcohol and nicotine. ■

Photograph by Sven Arnstein/CBS.

Movies/David Denby

ONE FROM THE HEART

"...In *Scent of a Woman,* Al Pacino offers the most theatrical and emotional performance of his career; *Damage* is extremely odd..."

GREAT PERFORMANCES: *Pacino and O'Donnell.*

Scent of a Woman IS A RARITY, A BIG-budget movie made with love. A rather simple idea has been stirringly developed—deepened and extended—by a screenwriter (Bo Goldman) who adores language and character, by a director (Martin Brest) who likes to take his time (remember how expansive the original *Beverly Hills Cop* was?), and by an actor (Al Pacino) who wants to give the audience everything he has. In the past few years, Pacino, who used to be tight and withdrawn, has been opening himself up and putting more and more of himself on the screen, and in *Scent of a Woman* he offers the largest, most theatrical and emotional performance of his movie career. Pacino's work is the centerpiece of a slow-moving but satisfying movie.

Scent of a Woman celebrates, of all things, the conservative notion of character. *True* conservatism, that's what the movie insists on—not the opportunistic, safe-playing kind that it associates (explicitly) with George Bush. At a snooty New England prep school, Charlie Simms (Chris O'Donnell), a scholarship boy eager for money, agrees to spend the Thanksgiving weekend taking care of a human wreck who lives nearby—Lieutenant Colonel Frank Slade (Pacino), a former war hero who blinded himself in a foolish accident and has become a vicious drunk. Slade is both worldly and coarse. A sour-mash virtuoso of insult, like LBJ at his most acrimonious, he taunts Charlie mercilessly and tricks him into taking him to New York. His plan: to stay at the Waldorf, eat at the Oak Room, get royally laid, and blow his brains out.

For Charlie, the challenge is to keep the miserable son of a bitch alive. He also has his own problems: The headmaster of his school has threatened to expel him if he doesn't snitch on some friends who pulled a stupid stunt. The two men wrestle with each other, have some lovely adventures in New York, and come to terms. The movie is, of course, a coming-of-age story; it is also a story about love between a fatherless boy and a childless man.

Brest sets his scenes up generously, letting things play in depth, and Goldman's dialogue is so forceful that it makes one ashamed of the usual crude shorthand that passes for screenwriting. Pacino, unhurried, gets to open up new aspects of Frank as he goes along, and so the character seems both small-minded and magnanimous, abominable and admirable, tyrannical and loving—something like the brilliant and unhappy people we actually know. Slade is a terrifying man; his other senses have sharpened in the wake of his accident. Utterly determined to dominate every situation and person he encounters, he's like a ferret, zeroing in on the slightest weakness in other people. If they so much as breathe in a way that he considers patronizing, he screams at them. Only with women—any woman—does a courtly streak come out. He's enamored by their smell: He makes an entire erotic world out of scents. Technically flawless, the performance has moments of wildness and rage that go beyond anything we've seen from Pacino. Among other things, he discourages any possible special pity for the blind. *Scent of a Woman,* throughout its garrulous and affectionate length, saves its contempt for the morally blind.

OBVIOUSLY, I HAVE NOT BEEN MAKING LOVE properly up till now. I offer this wretched confession after seeing Louis Malle's **Damage,** in which an adulterous couple (Jeremy Irons and Juliette Binoche) meet for "passionate" sex and silently fling each other about in the most extraordinary way. They grope in freezing doorways; they engage in spinning, spine-cracking contortions; they fornicate on coldly beautiful floors and remarkable pieces of furniture. The man nails his girlfriend to her cross (so to speak) and bangs her head on the floor. The movie has an air of ruthless and luxurious knowledge of the world, and one wants to believe that it has special erotic wisdom, too. Yet I wonder: None of these chiropractic exertions looks particularly . . . comfortable.

The sex scenes are a good indication of what's wrong with *Damage,* which is an accomplished but extremely odd movie. Based on Josephine Hart's international best-seller from a few years ago, and set among Britain's ruling class, *Damage* is beautifully shot in gray, black, and champagne colors. Afterward, thinking over the movie, one marvels at Malle's emotional precision, his mastery of the subtlest, flickering nuance. Working with playwright/screenwriter David Hare, Malle has given the social scenes some of the elaborate cold rudeness of the famous Harold Pinter–Joseph Losey collaboration, *Accident.* The movie is well acted, sometimes *exceptionally* well acted. (Miranda Richardson, as the spurned wife,

Photograph by Myles Aronowitz/Universal.

"*. . .Chaplin,* a Richard Attenborough special, is a bland biopic covering Chaplin's entire life. It is pretty much a waste. . ."

has a spectacular scene at the end.) Everything is taut, glamorous, defined—except that *Damage* makes little sense.

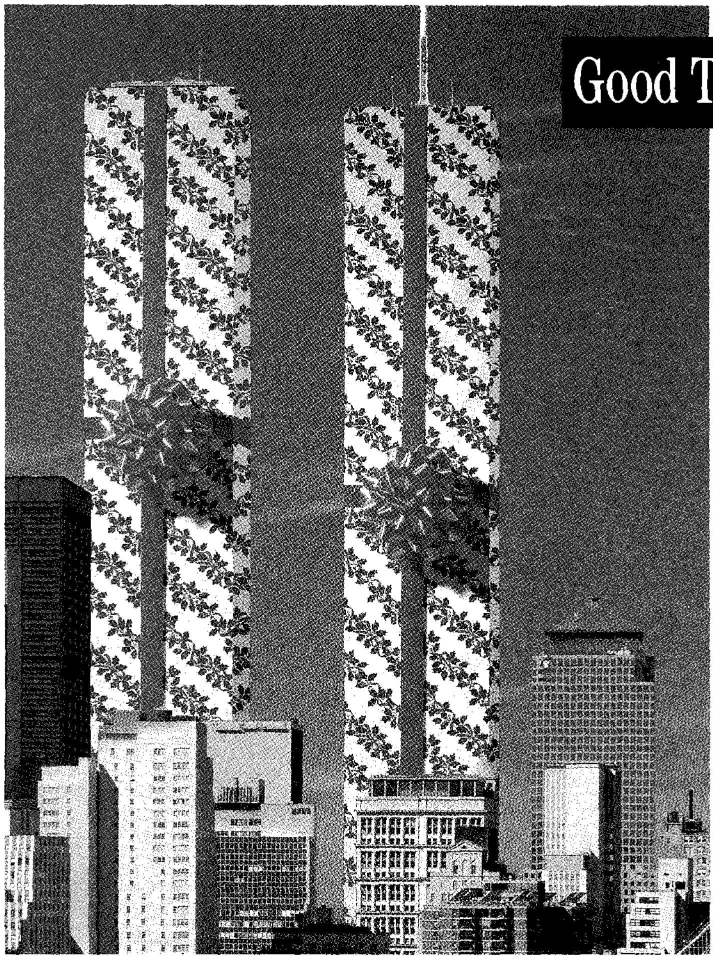
Jeremy Irons stars as Stephen Fleming, the fiftyish member of Parliament and junior minister who has a fine wife (Richardson), a fine son (Rupert Graves), and a fine London house (with a beautiful kitchen, the sexiest thing in the movie). But Stephen, I'm afraid, is that familiar highbrow cliché, the man who feels nothing. Stephen risks his reputation and his peace when he meets his son's French girlfriend, Anna (Binoche), at a party. What a meeting! The novel was spare to begin with, and Malle and Hare have clipped still more of the clipped language. What's left are very short hairs indeed. Binoche, dressed in black, coiffed in a modified Joan of Arc, enters the room, stares at Irons, and he stares back, as if shocked by an apparition. They exchange a few stumbling words, and that's it. The scene could be regarded as the classy version of the lightning flashes and trembling hearts of a romance novel. Later they meet at her apartment, and the grim body-pounding begins. Speech is unnecessary; all it takes, apparently, is balance.

Damage is meant to be the tragedy of Stephen, a man so bottled up that he cannot handle this sudden onslaught of "late" sexual passion. Irons, never an easygoing leading man, gives an almost comically anguished performance, as if sex had harrowed his very being. Pale and hollow-cheeked, he appears utterly joyless—more the saint undergoing martyrdom, arrows piercing his chest, than a man freeing himself from internal bondage. Seeing Irons naked or even half-naked is truly shocking because he's such a rigidly controlled fellow. So I offer the following general principle: A man who cannot express joy with his body should not appear naked in the movies.

As readers of the novel know, Stephen's passion is supposed to be some sort of "higher" obsession, in which sensuality and mere pleasure are not the point. After a life of caution, Stephen needs to risk everything, even annihilate himself. He has no will; he *must* have this disastrous affair. Yes, but why does he latch on to *this* woman? And how much of Stephen's grand passion is derived from cuckolding his very handsome and accomplished son? The script is mute on all the obvious points of interest.

As for Binoche, she is forced to overdraw on her best feature, her luminous eyes. Silent withal, she looks at Irons, drinking him in (I believe that's the phrase) with those orbs, and the character becomes ludicrous. Her only bit of comprehensible speech is "I have been damaged. Damaged people are dangerous. They know they can survive." I don't find this bit of gnomic wisdom a notable improvement on Nelson Algren's "Never sleep with a woman whose troubles are worse than your own," and I'm left wondering what could possibly be going on in Anna's head as she drifts toward marriage with Stephen's son while carrying on with Stephen. By any standard, she is a remarkably stupid woman. Yet Malle and Hare present her not as brainless but as some sort of mysterious, otherworldly spirit, a sexual sibyl—woman as earth mother and destroyer.

Did Josephine Hart, who created Anna (as an Englishwoman, actually), indulge some personal fantasy of being so devas-



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tating she could render a mature man into a stricken loony? (I trust feminists will not blame this particular dream of woman-as-witch on men.) Who knows? I have the sinking feeling, however, that the inscrutability of the relationships will only add to the mystique of *Damage* in some circles—as if credibility were some vulgar and limiting trap that serious novelists and filmmakers should avoid. There is a certain kind of solemnly chic erotic novel or film that hits smart people very hard. *Damage* may be absurd, but it will surely achieve its intended effect as the conversation piece of the season. Enjoy it, guys, but please, please, watch out for the glass coffee tables.

I WANT TO INSIST ON ROBERT DOWNEY JR.'S achievement in the title role of **Chaplin,** because the movie, a Sir Richard Attenborough special—a huge, bland biopic covering Chaplin's entire life—is pretty much a waste. Downey gets some basic things right—Chaplin's melancholy, for instance, which never seems to have left him. In his giddiest moments, whirling about or falling down as he re-creates Chaplin's routines, Downey appears in touch with some still, sad place deep inside himself. He also masters the insufferably cultivated tones that this cockney learned to use as he became famous. Forced to compete with the world's greatest comic, Downey does a falling-down-drunk routine that may not equal Chaplin's immortal sozzled poetry but comes respectably close.

Unfortunately, *Chaplin,* written by William Boyd and William Goldman, depends on the most obvious form imaginable. As Chaplin, an old man exiled to Switzerland, works on his autobiography (published in 1964), an editor played by Anthony Hopkins quizzes him about details, asking him to amplify his account of this or that element. Then we see Chaplin's life, most of which skids by—especially the women, a sex in whom Sir Dickie has never exhibited much artistic interest. You would never know from her appearance here, in which she appears as little more than an overambitious shrew, that Mabel Normand was a great comic. But why make the movie at all? Charlie Chaplin's films are not in need of revival, the way Buster Keaton's were 25 years ago. Nor does the movie offer a new interpretation of his life or work. The filmmakers spend much time on J. Edgar Hoover's harassment of Chaplin, but attacking the head of the FBI would have been much more to the point, say, twenty years ago, when the Cold War was still going and Hoover's reputation had not been shredded. The movie is an example of what James Agee used to call "safe fearlessness," and much of the time it indulges a stuffy evasiveness not far from Chaplin's own. ■

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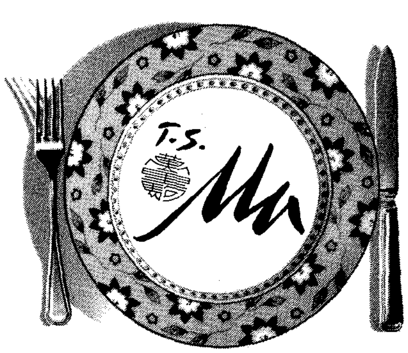

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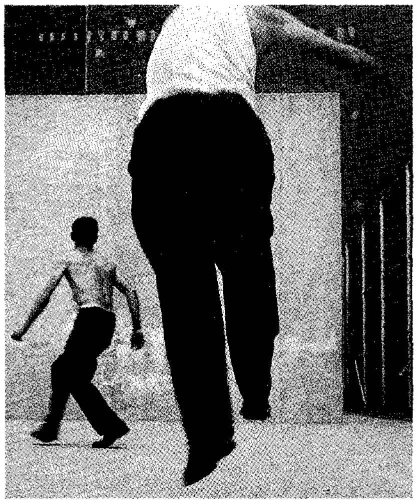
"... .The pleasures of *Claude Monet, Magritte,* and *Fairfield Porter* are in the reading, and it's the year of Piero della Francesca. . ."



A Leon Levinstein from New York School.

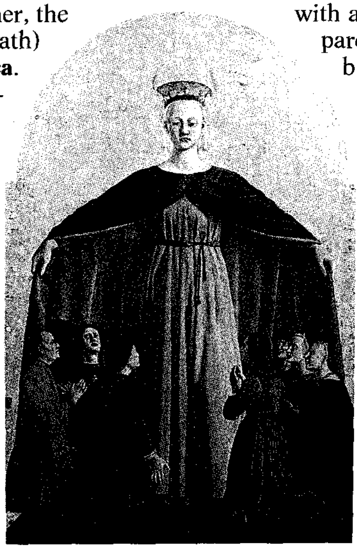
GONE ARE THE MAMMOTH ART BOOKS OF yesteryear (upper management, it seems, has run out of Christmas money), so this annual list of the best in art publishing begins with three books whose pleasures are in the reading. Not a bad start, really.

"Only an eye," said Cézanne of Monet. A major new study, **Claude Monet: Life and Work** (Rizzoli, $65), reveals how much more there is to the tale, even one as well worn as this. Australian art historian Virginia Spate spent ten years excavating the ground around Monet; her biography delivers everything you could expect or want. Monet's formalist eye is given psychological and social dimensions, good and bad. Spate creates a believable complexity in prose of great clarity and intelligence.

"Magritte" at the Metropolitan was the best-attended exhibition of twentieth-century work in the museum's history. **Magritte: The Silence of the World** (Abrams, $75) is a solidly informative biography by David Sylvester, who co-wrote the exhibition catalogue and is also writing the catalogue raisonné. The bourgeois Surrealist comes out of hiding, and his art gets the best explanation you're likely to find. In essence, the only Magritte book.

Fairfield Porter: An American Classic (Abrams, $67.50) treats the New York realist as a poet among other artist-poets; it's written by John T. Spike, an expert in Italian art, at the request of Porter's widow, and it's written well.

This is the year (or rather, the quincentenary of the death) of **Piero della Francesca.** Piero hasn't had a monograph in some 40 years; now there are three. The grandest and most luminous, in both text and reproductions, is by Ronald Lightbown (Abbeville, $95), a former curator of the Victoria and Albert Museum. His tour of Piero's few remaining works sweeps through Northern Italy and southern Europe, in gracious prose. The pictures, even the difficult frescoes, glow with the deep candlepower one expects from this elegant and sublime painter.



A Piero della Francesca.

Carlo Bertelli, formerly the director of the famed Brera Art Gallery in Milan, and a member of the Sistine Chapel–restoration panel, has written a concentrated scholarly comparison (Yale, $60) of the cardinal works in the Piero canon.

Renaissance expert Marilyn Aronberg Lavin does a close reading of the artist's work (Abrams, $22.95), the equivalent of putting your head under the hood and listening to the engine. The pictures are sometimes grayer than they need to be, but they serve.

Weighty and stark, **The New York School: Photographs 1936–1963** (Stewart, Tabori & Chang/Kodak, $75) is based on a truth stretched so thin it threatens to snap. Sixteen photographers who worked in New York City from the thirties to the sixties—Weegee, Helen Levitt, Robert Frank, Alexey Brodovitch, Richard Avedon, Diane Arbus, and so on—are anointed by free-lance curator Jane Livingston with a title that inevitably compares them to a very fancy bunch of painters. This photography "school," however, was more like a class of truants who spent their dimes on *film noir.* If you bristle at Livingston's characterization, as I did, you can still appreciate the pictures, which are grainy, gritty, and raw as the Depression-era city itself. But what's Avedon doing here?

Without doubt, the handsome red two-volume **Tibetan Medical Paintings** (Abrams, $195) ranks as the season's most esoteric Gorgeous Art Book. In a cathedral turned museum in Southern Siberia, in what is now the Republic of Buryiatia, Tibetologists discovered a nearly complete copy of the *Blue Beryl,* a seventeenth-century illustrated commentary on Tibetan medicine, still in use throughout the Himalayas. The mammoth task of facsimile translation took years of work by scholars, and has earned a foreword by the Dalai Lama. Even if Tibetology is not your thing, the bright illustrations are wonderfully exotic, and the medical lore is a page out of an earlier chapter in mankind's poetic relationship with science.

While the printed word dodders in the rear of the electronics revolution, **The Smithsonian Book of Books** (Smithsonian Institution Press, $45) celebrates old glories. Burrowing into the vast Smithsonian libraries—among other places—professor Michael Olmert has extracted appealing tales of monks, Mesopotamians, Beatrix Potter, Audubon, the *O.E.D.,* Dürer, and Darwin; the pictures that accompany them are all high-karat wonders. The antique beauties of craft, typography, and the knowledge industry make for a lore that silicon can never duplicate.

Ready for the definitive **Mapplethorpe** (Random House, $125)? The Edward Weston of hard core struts his stuff from (almost) the beginning to the end. As you'd expect in a collaboration with the Robert Mapplethorpe Foundation, nobody is coy. This selection includes parts of the famous X-portfolio that brought out the morality police. Capitalism, however, laughs at the federales and lets them eat dust.

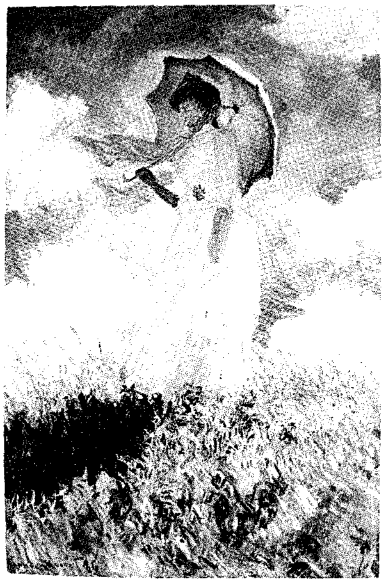
Joseph Kosuth's installation at the Brooklyn Museum two years ago was a cleverly caustic morality play. On the walls were quotations from the likes of Goebbels and Hitler, plus "socially unacceptable" art: a Mughal painting of a man urinating in another's mouth, unre-

Photographs: top, from *The New York School: Photographs 1936–1963,* Stewart, Tabori & Chang; bottom, from *Piero della Francesca,* Yale University Press.

deemed hard-core Larry Clark photographs, but also those "degenerates" Matisse and the Cubists. Hitler outlined the debate: "The artist does not create for the artist: He creates for the people." A great piece of conceptual art now makes a great-looking and provocative book, **The Play of the Unmentionable** (The New Press, $40), by a nonprofit publisher.

In **Entrails, Heads & Tails** (Rizzoli, $65), ten artists speak for themselves, with some prodding by Paola Igliori, the publisher of Inandout Press. Igliori's conversation has a rather charming, awkward urgency—she really cares, maybe. She believes that artists get inspiration from three zones, hence the oddly graphic title. The confessors include Louise Bourgeois, James Turrell, Vito Acconci, Francesco Clemente, Sigmar Polke, and Wolfgang Laib. There are moody, dark, obscurantist black-and-white photo essays by Alastair Thain. You have the sense of entering the artist's lair, perhaps for tea, talking of many things.

Visiting relatives will never get **Inside New York: Discovering New York's Classic Interiors** (HarperCollins, $40); you'll hoard it for yourself. Obviously smitten with the city, architectural historian Joe Friedman and photographer Richard Berenholtz have created a modest, if exuberant, treasure inventory of more than 100 buildings, many off limits, all fabulously beautiful. Do you know what New York's oldest place of worship is? The seventeenth-century Friends Meeting House in Flushing, still in use, and handsome as the Quakers.


From Claude Monet: Life and Work.

It's odd, but no one, to my knowledge, has done anything like **Collage, Assemblage, and the Found Object** (Abrams, $85), an inventory by the Guggenheim's Diane Waldman of probably the single most important link between artists from Picasso and Duchamp to Jeff Koons and Jannis Kounellis. Forget the *isms*; this century's art is based on the universal language of collage.

Those who need help with the tools in the artist's bag of tricks could do worse than **The Art Pack** (Knopf, $40). With a foldout Cubist painting, string lectures on perspective, cartoon biographies of fictional artists, and a pop-up Vermeer, the book does triple duty as a toy and a game.

Shadows of Africa (Abrams, $34.95) puts Peter Matthiessen's dry-grass prose with Mary Frank's moody animal sketches in a book of the African earth and its splendid creatures. (Some royalties go to Wildlife Conservation International.)

Basically a picture book with 29 concise asides by the Metropolitan's Keith Christiansen, **Italian Painting** (Hugh Lauter Levin Associates, $85) suffers from too wide a reach: from Roman wall painting to a Francesco Clemente. But if you don't mind the mileage, and if you happen to be headed to Italy, the encyclopedic approach may be just what you want.

Think you've got it rough? **Daily Life in Holland in the Year 1566** (Abrams, $39.95) will disabuse you. Dutch artist-illustrator Rien Poortvliet, curious about a scrap of legal paper from ancestor Jacob Jansz Poortvliet, has reconstructed a portrait of the man and his life in sixteenth-century Zuijt-Bevelandt, Zeeland. A picture book that is virtually a survival guide, it will lead you by the hand in a vividly evoked slog through the mud, slime, and disease of "Renaissance" Europe.

There are only two options with **The Old-House Journal: Guide to Restoration** (Dutton, $35). Either you couldn't care less or you need this book desperately. Anyone who has ransacked the house for lost back issues of the journal with precisely the right article on cracked masonry or bugs in the sills will be grateful for this compendium of practical information. It's not glamorous, like one of Martha Stewart's fashion-plate renovations, but it will let you speak to the plumber on equal terms—and personally, I'd rather do that than listen to Martha Stewart any day.

In brief: Thomas Eakins: His Life and Art (Abbeville, $95) is a full-scale illustrated biography of the Philadelphia realist. . . . **The City Assembled,** by Spiro Kostof (Bulfinch, $50), is another stage in the thinking of the late urbanist. . . . **New Russian Design,** by Constantin Boym (Rizzoli, $45), graphically summarizes the new energies behind the torn curtain. . . . **Ian Hamilton Finlay: A Visual Primer** (The MIT Press, $50) covers the work—in practically every medium—of the poet-gardener-architect. . . . **Gauguin: Letters From Brittany and the South Seas** (Clarkson Potter, $27.50) handsomely repackages a classic, plus paintings and photographs. . . . **The Grand Canyon** (Hugh Lauter Levin, $75) is long and horizontal, with panoramic photographs that fold out to canyonwide dimensions. ■

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Photograph from *Claude Monet, Life and Work*, Rizzoli.

Dance/Tobi Tobias

OUT OF THIS WORLD

“. . .You experience the present in its purity as you glimpse infinity in *Einstein. Passion*’s duets suggest worship rather than lust. . .”

EARLY IN THE PHILIP GLASS–ROBERT WILSON opera **Einstein on the Beach,** Lucinda Childs strides back and forth on a diagonal. Wearing the work’s generic unworldly-scientist costume of starched, short-sleeved white shirt and trousers held up by suspenders, the dancer goes nowhere with a fresh-air vigor and an undeviating earnestness of purpose. One arm is extended stiffly, the hand pointedly holding out a pipe. As René Magritte—whose retrospective was finishing its run at the Metropolitan Museum just as *Einstein* was playing at BAM—wrote beneath the pictorial rendition of one, *“Ceci n’est pas une pipe.”* Childs’s is, indeed, not simply a pipe but an indicator, connecting her to Einstein through his familiar prop. In the same manner, the solo she performs is linked to ideas about the connections between space and time associated with Einstein in the popular consciousness.

The steady-pulse music and its passages of single-syllable text have already set the dancing on its hypnotic, reiterative course. This reduction of material to its basic elements is a condition central to Childs’s idea of dancing. (In the original production of *Einstein* in 1976, she choreographed her own solo. For the 1984 revival and this one, she designed the two group dances as well.) Childs is one of the most uncompromising of the first-generation postmodernists. Not for her the complexities produced by elaboration. Her chiseled features and her scrutinizing expression (narrow-eyed and tight-lipped) might be signs of her severe mind-set: Illusion, decoration, development are unnecessary distractions. Under Childs’s aegis, nothing blossoms; it just *is*—and this state of affairs is assumed to be sufficiently compelling in itself.

In the solo, the dancer’s spirited, evenly marked stride, endlessly going nowhere—obviously, it goes from point A to point B, but since it returns immediately to point A, it *seems* to go nowhere—subverts your customary, personal sense of time. For the cooperative viewer, the eventual effect is an extraordinary dual one: You feel you’re watching a single, indivisible action (the step) at its sole moment of existence (*this* particular step is unique, like no other that has ever been or ever will be taken). You feel, at the same time, that you’re seeing an action that can be replicated forever. So you experience the present instant in its keen purity as, simultaneously, you get a glimpse into the nature of infinity. This double impression is particularly affecting when you realize its wider implication: the fact that everything we can perceive has an ephemeral aspect and an enduring one.

As it continues, Childs’s solo actually changes somewhat—in its path and in its gestures—but by the time it does, you’ve been persuaded that the dance is somehow still the same as it was at the start, that you’re simply seeing it from another point of view.

The two group passages take place in a space devoid of landmarks apart from exquisite changes in the general luminosity. They propose the notion that there is an aspect of existence—physically, it might be outer space; psychically, it might be a meditation-induced trance—in which conventional boundaries are irrelevant or nonexistent. The choreography is constructed from clear-cut, open moves patterned into simple geometric formations. The continual entrances and exits and the anonymity of the individual dancers (everyone executes the same material and has an equal degree of importance) contribute to the suggestion that the dance is not happening in a particular place but is a kind of universal phenomenon. With its pulsing action and calm temper, it seems to be a manifestation of energy that drives on without human intervention, beyond the arbitrary confines of time.

TIME AFTER TIME: Ceci est une danse.

A TROUPE OF GYPSIES FROM ANDALUSIA HAS camped temporarily at the Plymouth Theatre, where it is offering an ingratiating revue—**Gypsy Passion**—that features its native flamenco dancing and music. The small company represents three generations, from the benignly patriarchal guitarist-singer Manuel Morao to a sassy quartet of barely adolescent girls.

Concha Vargas, the senior dancer, is a heavily fleshed woman with coarse, expressive features. Her style is forceful: a rigorously maintained control that allows maverick outbursts of vehemence and speed. The only clues to the imminence of her explosions are in her face and in the agitated unfurling of her fingers. She’s the eternal female graduated to the role of all-knowing, all-commanding matriarch.

Antonio el Pipa, the youthful leading man, is a romantic type, distinguished for the movement of his arms and hands, at once powerful and graceful. The arms evoke a rich diversity of images. They might be the wings of huge birds; limbs made now for projecting the arguments of an old-fashioned orator, now for caressing a lover; or simply motifs in an abstract ba-

Photograph by Martha Swope Associates/William Gibson.

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roque design. The hands are equally articulate—curling, clenching, or extending flat with implacably pointing fingers, as if delivering directives from the heavens.

Sara Baras, the "love interest" assigned El Pipa by the flimsy, improbable narrative linking the various numbers, is a dour, self-contained young woman. She specializes in maintaining an uncanny stillness from the pelvis up while producing virtuoso footwork. This *zapateado* is as insistent and varied in rhythm and tone as a heavy summer rain falling through thick foliage onto resilient ground. Such rarefied technique appeals largely to the intellect. Baras is not meant to set your blood on fire; she's the company's conceptualist.

Obviously, she and El Pipa hardly make a dancing combination destined to embody conventional romance. Yet the second half of the program—depicting their courtship, then their wedding and its consummation—succeeds primarily because it respects this difficulty and works with it. The results are subtle and believable. When the new husband approaches his bride to bed her, she instinctively retreats, swaddling her legs tightly together by wrapping her wide skirt around them. It's clear that he's going to have to get to understand her and earn her before he can possess her. He woos her by complementing her rhythms with his. The moment at which she says yes seems almost an accident of the dancing, pattern and tempo suddenly bringing the pair to the position from which there's no retreat.

Throughout, their duets owe little to the flamenco tradition of overbearing macho pride countered by the female partner's disdainful fire—the sort of situation in which the couple's arousal seems as likely to end in mutual incineration as in making love. Here, the double work was understated rather than confrontational, imbued with unabashed tenderness and gentle, courtly behavior. While the typical flamenco duet is a provocative face-off, these two dance more often side by side or in a double profile, with relative composure. The ardent aspect of their relationship is shown by El Pipa's enveloping Baras in an embrace that lovingly outlines her figure but barely touches her. The gesture suggests erotically tinged worship rather than fierce earthly lust.

The little girls more than make up for their immediate elders' lack of worldliness. They are adept at the vocabulary of their art, although their bodies haven't yet acquired the control, weight, and voluptuousness to lend the moves meaning. To compensate, they exaggerate the facial mannerisms that go with the trade. The effect hovers between the amusing and the grotesque. Manuela Nuñez, 11 years old, is the most promising of the four, with her simian elegance and her unselfconscious vitality.

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"...*Klinghoffer*'s pallid score succeeds only in trivializing a terrible tragedy; *The Life and Times of Malcolm X* is generally coherent..."

BIO RHYTHM: *City Opera's* Life and Times of Malcolm X.

WHO KNOWS WHERE THE TREND MAY TAKE us, but American composers have finally succeeded in creating an operatic genre all their own. For want of a better label, one might call it the CNN school of opera: news events from the not-so-distant past dramatized and performed like a TV mini-series set to music. Familiarity with Mozart, Verdi, or Wagner is unnecessary to understand, and perhaps even enjoy, *The Life and Times of Malcolm X, Nixon in China, The Death of Klinghoffer, The Manson Family,* or rumored future projects dealing with Patty Hearst, Jean Harris, and Jeffrey Dahmer. Talk about making opera relevant for our times. There's even the titillating possibility that one of the real-life characters depicted onstage has bought a ticket and is actually sitting next to you.

Some of these works have already been seen in New York, and three are available on new recordings. Listening to them without stage trappings can be misleading, since we are dealing here with a new type of TV-influenced opera in which music is no longer the dominant element. What you see is more important than what you hear, and a successful project depends less on how a composer's ideas have shaped the material than on how writers, directors, and designers have visualized it. Of course, the music should be appropriately descriptive, atmospheric, and occasionally even attractive; but it almost never tries to be aggressively confrontational, dig deeply, or take control and define the dramatic character of a piece as an operatic score was once expected to do.

Those thoughts came to mind while listening to the Nonesuch CD recording of **The Death of Klinghoffer** (79281-2), and after a while I began to wonder if what I was hearing should be called an opera at all. True, like every opera, it is identified by the name of its composer—John Adams—but in this case that seems unfair. Director Peter Sellars had the original idea and supervised its development, while poet Alice Goodman supplied the overpoweringly wordy text, and I still think that the piece, whatever it is, belongs to them. The subject matter—the 1985 hijacking of the Italian cruise ship *Achille Lauro* and the murder of a wheelchair-bound Jewish passenger by Palestinian terrorists—is fraught with dramatic and expressive musical possibilities, but poet and director have given the composer few opportunities to realize them. After seeing the production, one takes away not the memory of a powerful musical-dramatic experience but the striking tableaux Sellars has created, such as the famous slow-motion descent of Klinghoffer's body into the sea.

Since Sellars and Goodman wanted to avoid any hint of melodrama, sensationalism, or political bias, they decided to treat *Klinghoffer* as a meditation on the incident. Perhaps that means the opera is really a concert piece—the structural similarities to Bach's Passions have already been widely noticed, and they are even more pronounced now that the irrelevant (and, to some, offensive) prologue depicting a suburban Jewish family has been removed. But then, Adams's passive score would have to bear even closer scrutiny without the stage pictures to sustain it. Heard by themselves, the sugary harmonies, aimless instrumental melismas, chugging choral climaxes, occasional decorative exoticisms, and inexpressive vocal lines almost sound improvised. Such a pallid musical response succeeds only in trivializing a terrible tragedy.

The recording was made in April 1991 in Lyon, the second stop on a seven-city tour still in progress. The French city was no doubt chosen to take advantage of the Opéra de Lyon Orchestra, which executes the score's trickier minimalist patterns with smart discipline under the leadership of its permanent conductor and experienced Adams interpreter, Kent Nagano. Sanford Sylvan and Sheila Nadler as the Klinghoffers, Eugene Perry as Mamoud, and James Maddalena as the Captain sound comfortable inside their roles. If only their commitment were more infectious.

The near-simultaneous release of Anthony Davis's **The Life and Times of Malcolm X** (Gramavision R2-79470) and the Spike Lee film is, I expect, purely serendipitous. The opera's origins date back more than a decade, its premiere at the New York City Opera took place in 1986, and the recording has been in the works for at least two years. If Lee has made a grand-scale biopic, then Davis has created an equally ambitious docu-opera that tries to fit the key events of Malcolm's life into three acts, from his Depression-era childhood in Michigan through his street days in Boston, conversion to Islam, political activism and conflicts with the Black Muslim leader Elijah Muhammad, and

(Continued on page 105)

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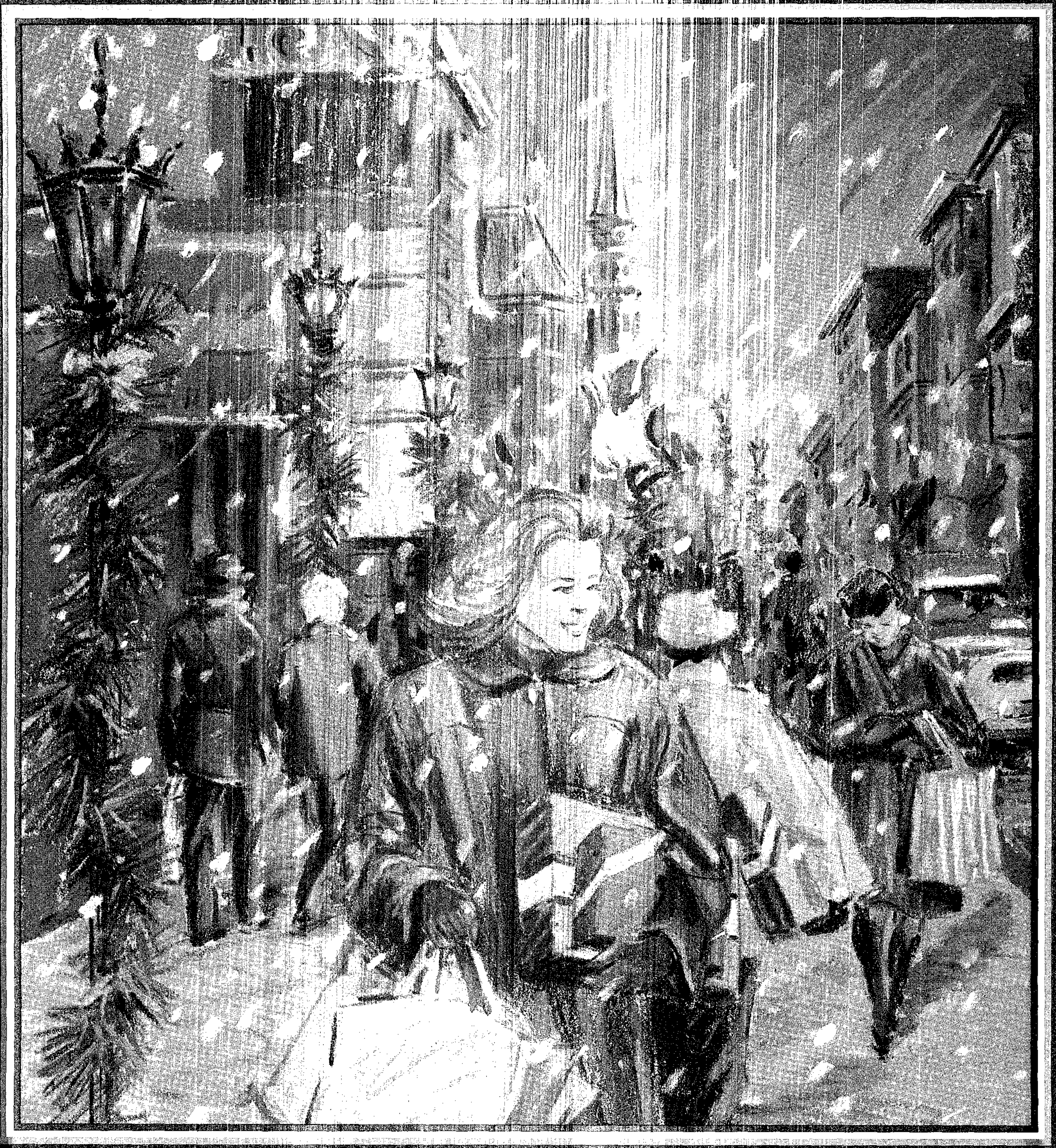

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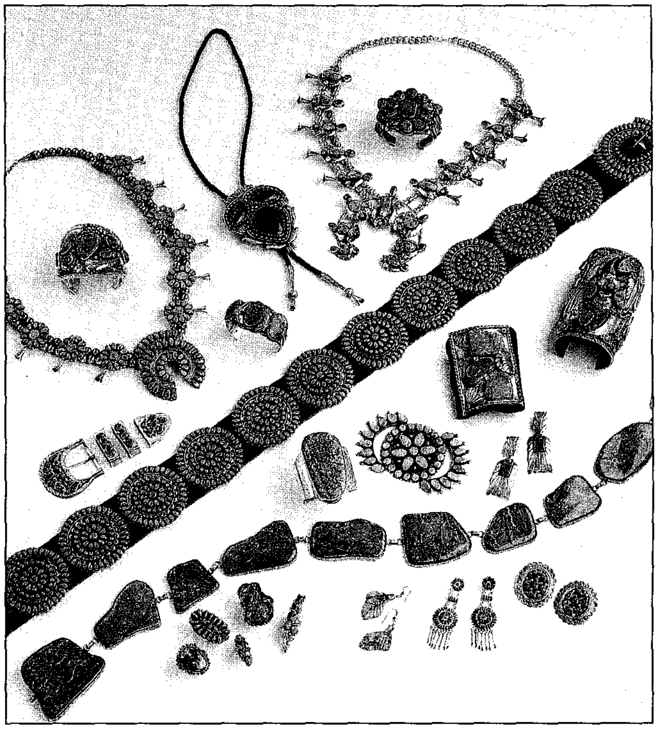

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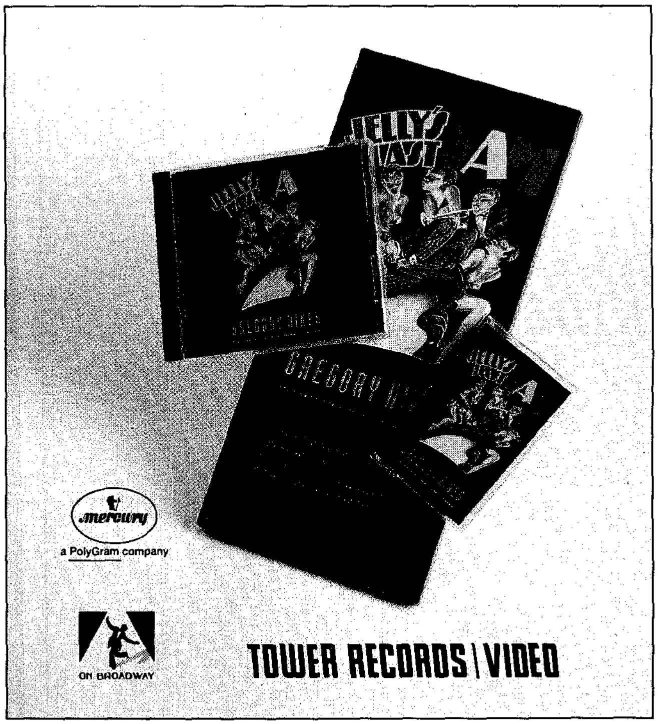

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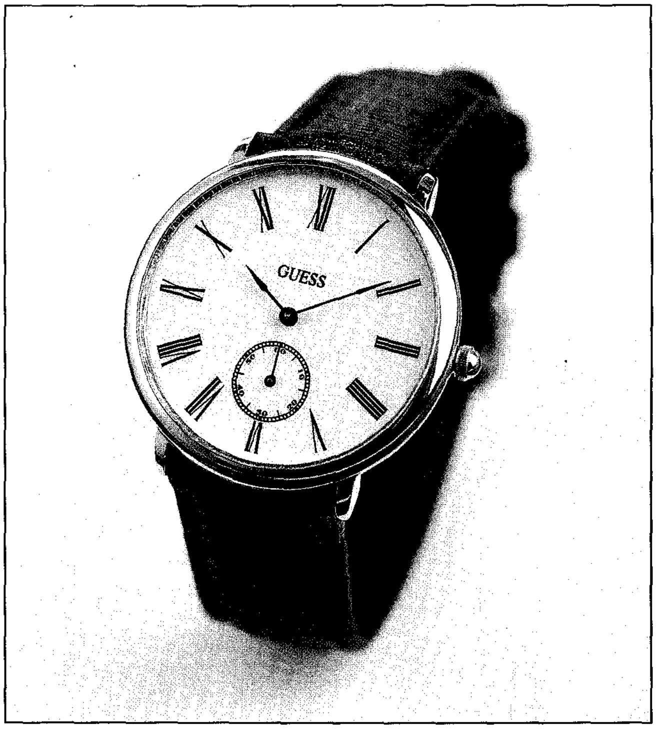

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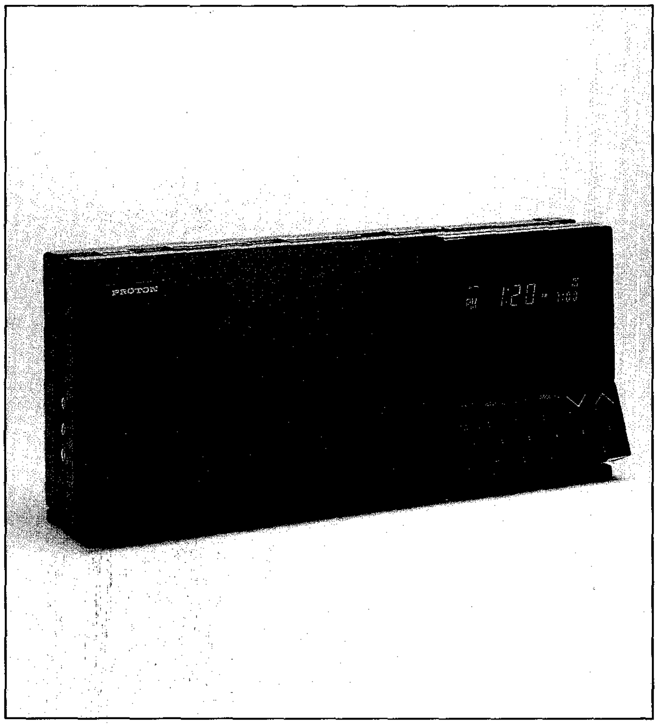

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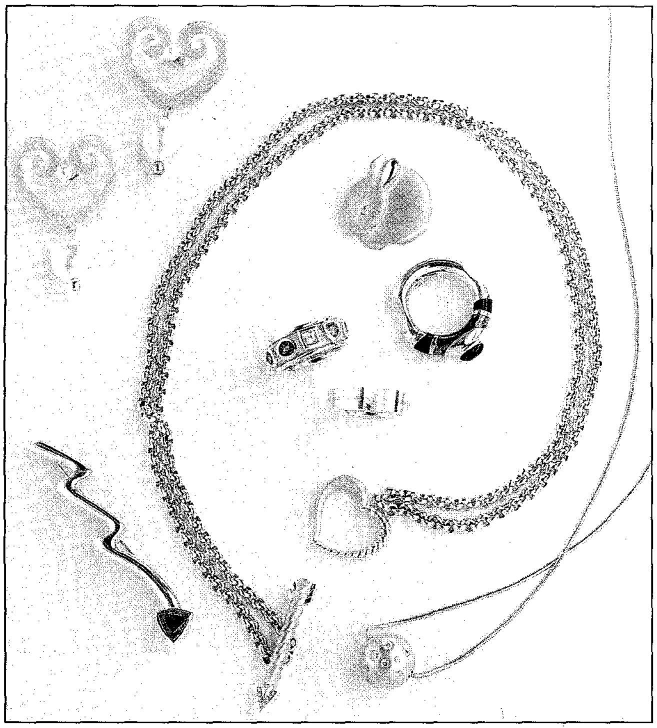

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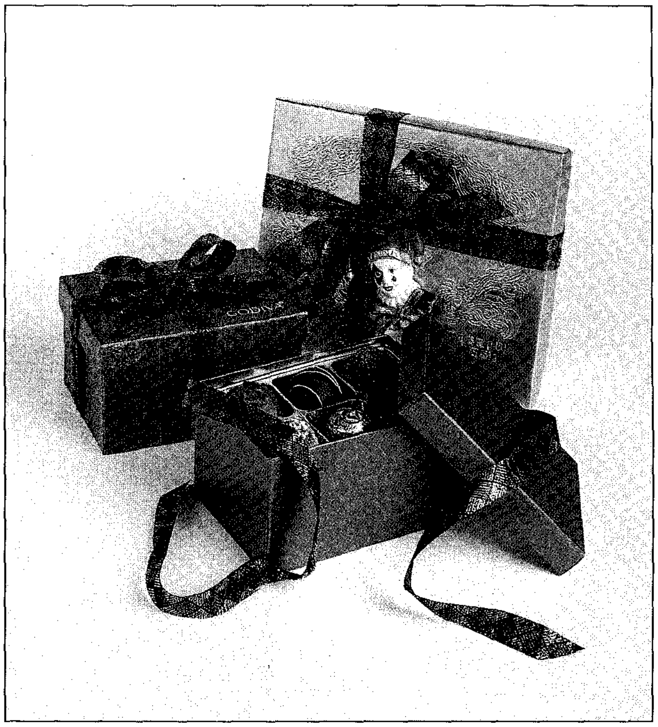

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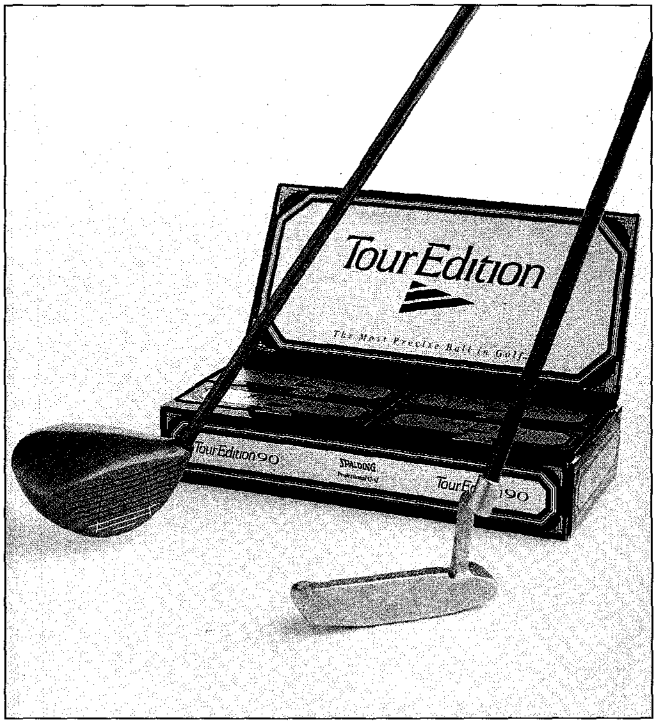

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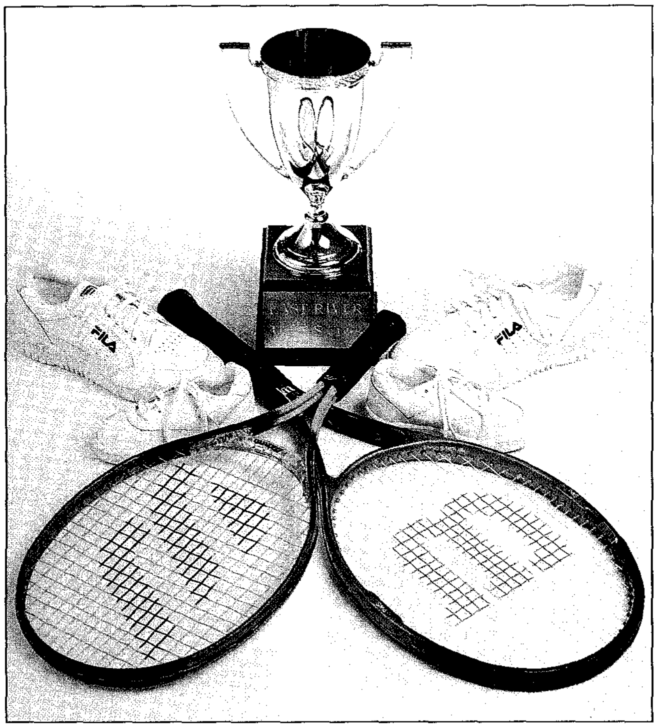
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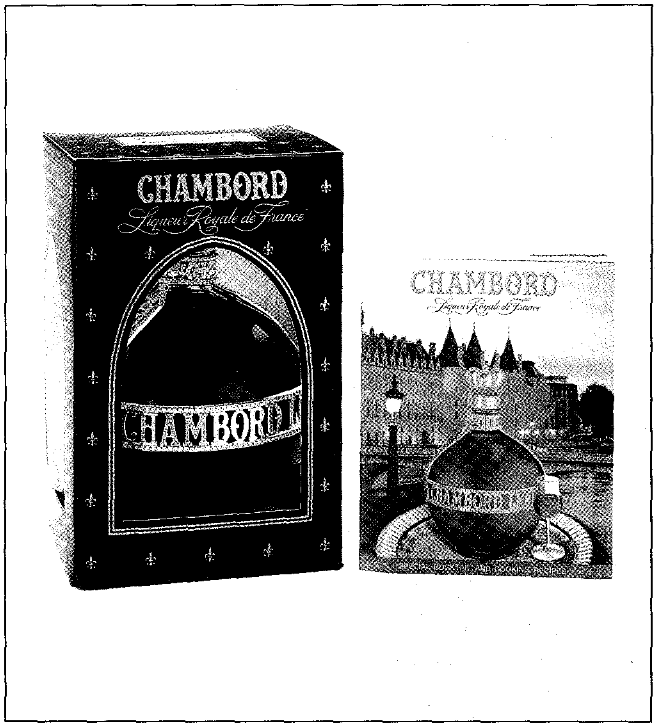
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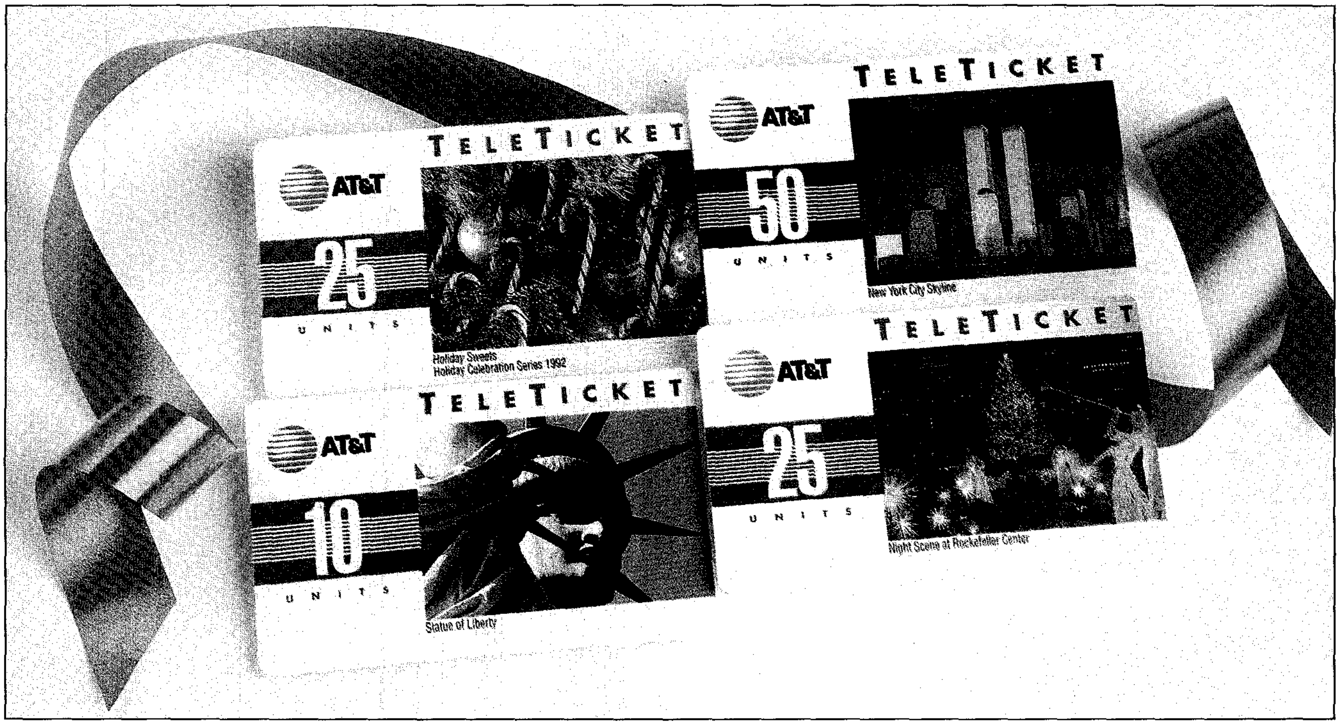
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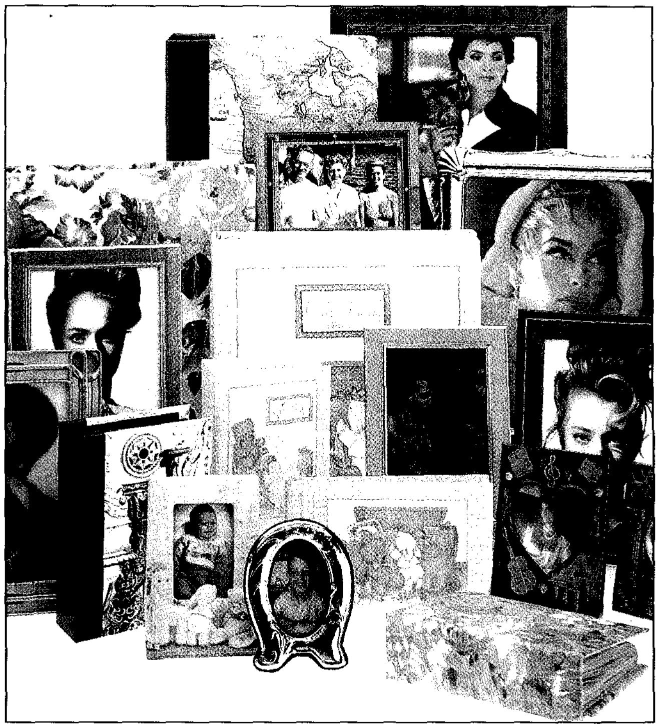

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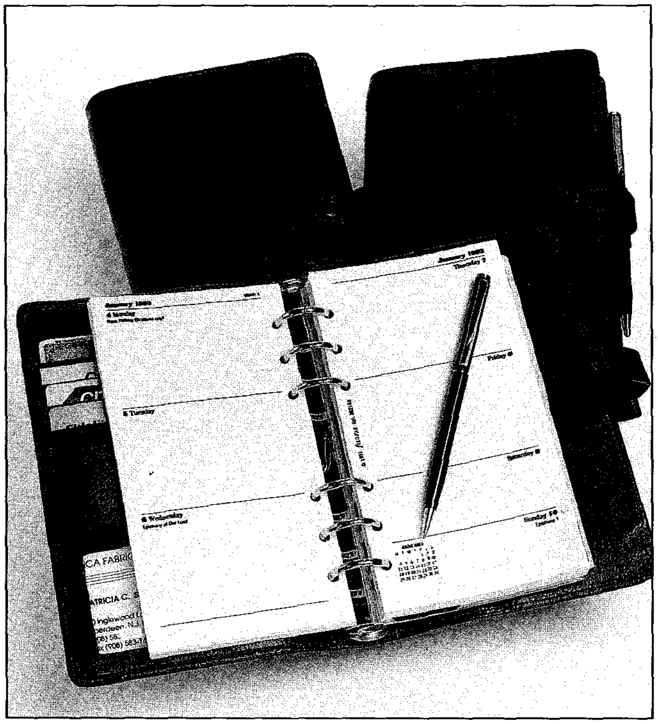

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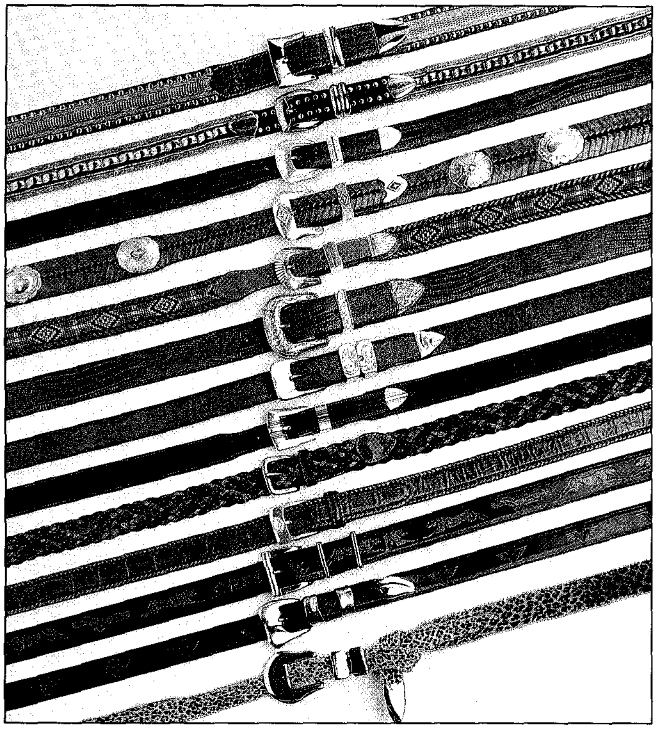

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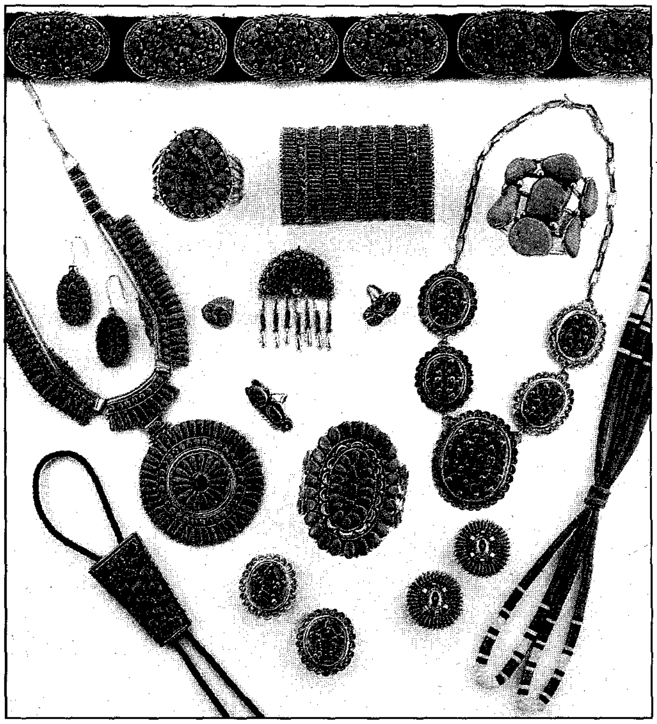

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(Continued from page 96)

eventual assassination in a Harlem ballroom.

This definitely *is* an opera, and one very much wants to like it—if only hard labor, compositional skill, and passionate concern for the subject always produced masterpieces. Thulani Davis, the composer's second cousin, has crammed much information into a generally coherent and often theatrically effective libretto, but after Act One we lose the thread of Malcolm's ideas, his relationships, and, most damagingly, his humanity. The character eventually hardens into a preachy symbol, and the rest of the opera unfolds as little more than an abstract pageant portraying a significant moment in American history rather than a compelling vision about the man who made it happen. Davis's score weds jazz idioms to a faceless, all-purpose dissonant style that efficiently illustrates the action but seldom generates much interest of its own. Nor does the vocal writing, prosaic and almost consistently declamatory, give the singers many opportunities to use their voices expressively. Once again, music hasn't been able to do the job.

The performance conducted by William Henry Curry, however, is first-class, more sharply focused and disciplined than what I recall hearing at the City Opera. Perhaps Davis's most impressive technical feat is how deftly he weaves the parts for his solo jazz ensemble, Episteme, in and out of the symphonic textures played by the Orchestra of St. Luke's, and both groups rise to the challenge superbly. There are some trims in Acts Two and Three, presumably to fit the opera onto two CDs. That unfortunately deletes a couple of major scenes between Eugene Perry as Malcolm and Thomas J. Young as Elijah Muhammad, two remarkable singers who almost succeed in bringing their characters to life.

Having seen John Moran's **The Manson Family** at Lincoln Center's 1990 Serious Fun! festival, I was curious to hear how Philips would go about recording an "opera" that has practically no music at all (432 967). The 70-minute stage version consisted of some scrappy dialogue, lurid visuals, and a threadbare electronic score played by a synthesizer and a few instruments, all assembled to demonstrate the social-cultural-historical significance of Charles Manson, his cult followers, and the legal system that sentenced them to life imprisonment for the 1969 murders of actress Sharon Tate and six other people. The slightly reduced disc edition spares us the pretentious parallels to Greek tragedy and sticks to the basics: a collage of miscellaneous sound effects, two feeble rock-song imitations, some sexually explicit language from the Family, wispy comments by a solo viola and a piano evidently played with one finger, and a spoken appearance by Moran himself as Manson, a part he seems to relish. Make of this what you will, but to me the moral is clear: If a self-indulgent no-talent can perpetrate something this dumb and actually sell it, he can also get away with murder.

As an antidote to these cheerless operatic docudramas, nonstop merriment is the only answer. I suggest starting off with **Lady, Be Good!** (Nonesuch 79308), the latest entry in a valuable series of Gershwin musicals lovingly restored, as nearly as scholars of such things can determine, to their original state. The first full-length collaboration between George and Ira, *Lady, Be Good!* opened in 1924, and it was a huge success. A typically involved romantic tangle among the yacht-club set, the plot was never much more than a loosely disguised device to accommodate star turns by Fred and Adele Astaire, comedian Walter Catlett, Cliff "Ukelele Ike" Edwards, and the two-piano team of Arden and Ohman. But what the two Gershwins gave them to perform is extraordinary and lives on: the title song, of course, as well as "Fascinating Rhythm," "Swiss Miss," "Juanita," "The Half of It, Dearie, Blues," and a few obscure items that could surprise even connoisseurs.

The star magic conjured up on Broadway 68 years ago may be lost forever, but Nonesuch has recruited a spirited ensemble more than capable of explaining why the show was such a hit. Lara Teeter and Ann Morrison stand in for the Astaires and at least suggest what might have made the chemistry between those siblings so special—Teeter even gamely re-creates the tap routines heard on Fred's 1926 recording of "The Half of It, Dearie, Blues." Mainly, though, it is the cast's ability to slip into the easy, throwaway delivery characteristic of the era, coupled with the delicious instrumental sounds of the twenties, that makes this recording such an important and enjoyable document.

If something sweeter and more up-to-date is required, by all means try Philips's new edition of **The King and I** (438 007). This performance uses the fuller, more luscious orchestrations of the 1956 film version, which turn the original 1951 Rodgers and Hammerstein show into something Puccini might well have written for Broadway. Dwelling affectionately on every note, John Mauceri conducts the Hollywood Bowl Orchestra and one of those media-fantasy casts that could happen only on records: Julie Andrews, Ben Kingsley, Lea Salonga, Peabo Bryson, and Marilyn Horne, with cameo appearances by Roger Moore and Martin Sheen. To read about it in the elaborately gussied-up booklet that comes with the disc, this once-in-a-lifetime "dream" project was practically a religious experience for everyone concerned. And so it sounds. It's all a bit much, perhaps, but the material invites just this sort of deluxe treatment, no detail has been overlooked, and the end result is deliciously rich. ■

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ALICE DOESN'T BELONG HERE ANYMORE

". . .As for the material in *A . . . My Name Is Still Alice*, daughter of the 1984 feminist revue, it is more or less evenly mediocre. . ."

WOMEN ARE DEFINITELY IN THIS SEASON. Though Grandma Moses was not heard from, there were major exhibitions of the work of Ma Tisse and Ma Gritte, and now Second Stage offers **A . . . My Name Is Still Alice,** daughter of the 1984 feminist revue *A . . . My Name Is Alice*. Surprisingly, the new birth was not parthenogenetic: The creators are of both sexes, more or less evenly divided.

As for the material, it is more or less evenly mediocre. The big trouble with mediocrity is that, heaped in a pile, its total is considerably less than the sum of its parts. Revues viewed aeons ago, such as *Small Wonder* and *Lend an Ear*, live in blurry but happy remembrance, but neither Ma A. nor Daughter A. has the memory salivating. The former is irretrievably forgotten; the latter began fading from my mind the moment it was over, if not before.

THE SECOND TIME AROUND: *Except for Roo Brown (standing), the cast is unmemorable.*

We get the good Andrew Jackness's set in bleached pastels that nevertheless loudly proclaim the shoestring budget. David C. Woolard's costumes seem likewise stricken with an inferiority complex, which may, to be sure, have been earned. Even David F. Segal's lighting manages to be less than meets the eye. Small matter, though, if the material mattered. But what Joan Micklin Silver and Julianne Boyd have once again gathered and staged is even less than the first *Alice,* which was less enough in its own right.

They are all there: the running gag, the rambunctious sketch, the wistful reminiscence, the bawdy blackout, the ballads and the novelty songs. The overriding tone is tongue-in-cheek feminism, but something is missing—perhaps a victory by George Bush, which might have made the show more relevantly adversarial, more poignantly apt. In any case, a running gag that appears only twice is not really running, a number whose chief laugh is in its title (which, therefore, is not printed in the program), a "Gross Anatomy Lecture" that invents an analogy that has no analogue in reality (though this dirty joke by Dan Berkowitz is at least funny), Steve Tesich's bittersweet soliloquy about selling one's life to the movies, which merely rambles on between a nice beginning and end, a clever idea about the frustrations of female figures in famous paintings that lacks a payoff—these numbers meant to help women wear the pants merely skirt disaster.

The performers, too, are less than memorable, except for Roo Brown (a veteran of two previous versions of *Alice,* who does the older-woman bits with wry, insinuating efficacy. The contrary holds for Laura Dean, who repeatedly escalates sassiness into insolence. Nancy Ticotin, whose movements bespeak an experienced dancer, displays an unwipable-off chirpiness not unlike a party guest who will not leave. Cleo King is in the tradition of the hefty, lusty black mamas, but exudes more tradition than individual talent. As for the buttery KT Sullivan, every time I looked at her I could feel my cholesterol rising. And even as Miss Dean keeps overdelivering, Miss Sullivan's foot seems to be stuck on the mute pedal.

The one song that makes an impression is "Sensitive New Age Guys," by Christine Lavin and John Gorka—but perhaps mostly because it draws on the voices of the three-piece male band enthroned on a platform high above the women. The line that emblematizes the whole show runs "Chastity is like a big white balloon; one prick, and it is all gone." Though the second half of the image works, the big whiteness of that balloon bloats to Macy's Thanksgiving Day Parade size something that is modest and intimate. The show is so full of itself that it doesn't even need pricking to burst.

Make Someone Happy!, THE JULE STYNE revue at Rainbow & Stars, confirms Styne as one of the best songwriters this country can boast. Yet lovely as it is to hear any of his songs in a civilized setting, the way Fred Greene directs can make only a very tired businessman or starry-eyed tourist happy. It may be that the producers, Steve Paul and Gregory Dawson, are satisfied with such a Caribbean-cruise-ship musicale, featuring mostly the obvious songs and a cutesy-poo staging concept that must have been clunky even before it turned into cliché. Just think what, even in this too wide and shallow space, an imaginative director could accomplish.

Ann Hampton Callaway is a true cabaret singer, but someone must teach her how to dress and act. Kay McClelland should get rid of that vibrato wide as a church door. Gregg Edelman has a powerful baritone, but a personality suited only to comic songs; David Garrison is just a poor man's Jason Graae. The musicians are fine. "All I Need Is the Girl" is one of the songs; it should be sung here as "All We Need Is a Director." ■

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HEAVEN’S KITCHEN: *Fragrant blends, friendliness at Mee.*

OTHER CHINESE RESTAURANTS IN THE NEIGHborhood languish; the door doesn’t stop opening at the friendly **Mee Noodle Shop** (795 Ninth Avenue, at 53rd Street; 765-2929).

The crowd (on Rollerblades, with Snuglis, desperate for dumplings after a show) comes to this Hell’s Kitchen outpost for many reasons, among them Mee’s Shanghai wonton with Peking meat sauce over noodles ($4.95). A Chinese take on spaghetti Bolognese, this splendid cold-night supper comes with a mildly spicy wonton and noodles in a fragrant blend of scallions, ginger, garlic, and pork. All that flavor, and not a tomato in sight. The noodles aren’t al dente, but that isn’t the virtue here that it is in other cultures, and these noodles aren’t mushy either.

The pork spareribs are messy but may seem worth the effort, depending on where you’re from: Neither as large nor as juicy as Texas ribs, they rank pretty high among the standard Cantonese kind, although they do have that suspicious red hue characteristic of Chinese-restaurant pork ($5.95 for six). If that or the idea of fatty meat disturbs you, try the scallion pancake, light and deliciously crisp ($1.95).

Among the other classic appetizers, the shrimp roll in seaweed is a winner ($1.60). Wrapped in nori and coated on the ends with sesame seeds, it bursts with the flavor of sweet, chopped shrimp. Better order two than venture further into exotica with the “classic” Shantung steam bread ($1). It looks and tastes like an unbaked Parker House roll and elicited the following: “Very strange”; “A pig in the blanket without the pig”; “Much better in the soup.”

The soup in question is the squid with sour vegetables; true to its billing, it really does taste sour ($2.25). The sensation’s not unpleasant, although the rubbery squid are. A richer and more satisfying experience is the noodle-curry soup with roast chicken ($4.45). The meat is surprisingly tender, and the soup, with its ladleful of coconut milk, is so sweet and creamy that only gradually do you realize you’re on fire. But even diners who prefer their fare more muted should persist. This is the kind of suffering that’s a pleasure.

The menu offers more than 200 entrées (not including the 15 “special platters” or 40 listings under “lunch”), ranging from bizarre (tender steamed egg, chrysanthemum tea) to amusing (Little Bit of Everything soup), with plenty of standards in between. Among those, No. 208 (sliced chicken with Chinese vegetables) is an unexpected treat, as plain as it is pleasing—tender white chicken with sautéed carrots, pea pods, water chestnuts, and spinach ($6.25). The sauce, rich and brown, is full of garlic but not unbearably hot. The portion is staggering.

OODLES OF NOODLES: *And some 200 entrées.*

With its barrage of different kinds of meat, Happy Family—a mix of chicken, shrimp, scallops, beef, and pork—sounds overwhelming, but it’s actually quite manageable, balanced by an equally varied crop of vegetables: broccoli, pea pods, peppers, and baby corn ($8.25).

Although the steak teriyaki is tender, as advertised—you can cut it with a fork—the sauce is gummy and bland ($9.95). And at least on one occasion, those mussels in the casserole with black-bean sauce tasted on the verge ($7.95). As for the complimentary salad (lettuce, carrots, pineapple, and mayonnaise), it’s good for comic relief.

Be charitable, too, when you consider this environment (plastic flowers, too bright lighting, more of the kitchen than you really want to see), because even low-budget interiors can generate camaraderie and warmth. At Mee’s, you’re given large portions of good food at low prices, and the wine is flowing and free. The only real disappointment is the fortunes, computer-generated and short on wit, e.g.: SMILE IF YOU LIKE THIS FORTUNE COOKIE.

Mee Noodle Shop is open Sunday through Thursday from 11:30 A.M. to 11:30 P.M., Friday and Saturday till midnight. A.E.

WITH NO SHORTAGE OF GOOD BURRITOS IN Manhattan, here’s yet another contender for best: the chicken-molé burrito at **Burritoville** (1489 First Avenue, near 78th Street; 472-8800). The ingredients—beans, rice, sour cream, tomatoes, and chicken in a full-bodied sauce—are expertly prepared, right down to the chewy tortilla in which those goodies are wrapped ($4.95).

The atmosphere is unimpressive until you talk to the owner, whose love for burritos turns this tiny storefront into a shrine.

Burritoville is open seven days from noon to midnight. No alcohol. No credit cards. ▬

Photographs by Charlie Samuels/Outline.

SALES & BARGAINS

BY LEONORE FLEISCHER

CHALLIS WINTERS

THIS SHOWROOM HAS SAMPLES OF FALL and winter sportswear from Italy for women and men at below wholesale. Men's clothing (some overstock) includes linen-and-leather jackets, retail $200–$250, here $75–$90; jackets with appliquéd-suede front, retail $300, here $150; single- and double-breasted suits with 45 percent hand-finishing in sizes 38–44R (some L), retail $1,300–$1,500, here $450–$650; sport coats, retail $750–$1,000, here $350–$450; wool, linen, cotton, and cotton-corduroy trousers, retail $200–$350, here $30–$60; wool sweaters—jacquard, multi-textured, patterned—retail $275–$450, here $80–$150; handsome cotton dress shirts and colorful cotton, viscose, or wool-challis sport shirts in solids and patterns, retail $125–$225, here $40 for the dress shirts, $50 for the sport shirts. For women, one-of-a-kind white linen blouses with lace trim (all size 6/8), retail $130 for the sleeveless, up to $155 for short-sleeved with cotton-piqué collar, here $91–$110; samples in sizes 6 and 8 include cotton-ribbon-weave and cotton-crochet resort separates, like a cotton-crochet tank top and shorts, retail $350, here $120; pants, including pedal pushers and stretch jeans, retail $150–$250, here $50–$85; merino-wool knitwear separates, retail $150–$250, here $50–$115. Cash only; all sales final. *Jean Robert, Ltd., 46 W. 55th St. (246-1979); Mon.–Fri. noon–6 p.m.; through 12/11.*

SLEEP IN HEAVENLY PIECES

THE BLACK OR WHITE COTTON-KNIT, LACE-trimmed lingerie, dresses, and chiffon and velvet evening outfits at this showroom sale are at wholesale or below. Most merchandise comes in one size (fits 4–10), though some of the nightgowns fit up to size 14. For example, a black silk-chiffon tank, retail $75, here $37; matching miniskirt, retail $110, here $55; long crushed-velvet off-the-shoulder dress, retail $240, here $120; cotton cardigan with pockets and lace trim, retail $100, here $45; oversize nightshirt, retail $65, here $32; cotton tanks, camisoles, and bra tops, retail $20–$40, here $10–$20; long and short nightgowns, retail $90–$140, here $45–$70; and more. Cash only; all sales final. *Michelle Nicole Wesley, 26 W. 17th St., eighth floor (206-1881); Thurs.–Fri. noon–7 p.m. and Sat. 10 a.m.–5 p.m.; 12/10–12.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

HANDBAGGER HAMLET

THE HANDBAGS HERE ARE MADE OF SOFT, sculptured leather. Some are appliquéd, many have snakeskin or *faux*-gemstone trim, and almost all are one- or few-of-a-kind, including an Italian leather-and-suede envelope clutch, retail $230, here $85; brushed, sueded drawstring bag in bright colors with rhinestone studs, retail $390, here $100; ruffle-trimmed small pouch, retail $180, here $50; rhinestone-trimmed leather-and-suede bag with a denim look and triangular tassels, retail $300, here $135; small opalescent brown clutch with rhinestone and golden trim, retail $170, here $45. A.E., checks accepted; all sales final. *Mylinka, 1180 Broadway, near 29th St., fifth floor (685-1150); Thurs.–Sat. noon–6 p.m.; 12/10–12.*

VINYL TAP

THIS WHOLESALER OF ACCESSORIES—MANY of them made in France—is opening its doors to the public through the holidays. Items include zippered vinyl backpack or vinyl doctor's bag with shoulder strap, each, retail $65, here $37.50; American-made Western-look zebra-print leather bucket bag, retail $168, here $110; small Western-look leather bag, retail $100, here $70; black velvet evening bag with a lion clasp and pearl-and-golden handle, retail $190, here $114; small quilted satin evening bag on a chain strap with a jet-and-crystal clasp, retail $65, here $37.50; black velvet clutch with a crystal-trimmed flap, retail $110, here $75; pearl necklace with pearl-and-charm pendants, retail $100, here $60; gold link necklace with 3 crystal or jet pendants, retail $100, here $60; matching earrings, retail $75, here $45; charm bracelet with pearls and crystal-studded hearts, retail $77, here $45. A.E., M.C., V., checks accepted; all sales final. *Nicole B/Access Paris, 28 W. 38th St. (719-5512); Mon.–Fri. 9 a.m.–6 p.m.; Sat. 10 a.m.–4 p.m.; through 12/23.*

JET SET

THIS FAMOUS JEWELRY DESIGNER HAS SOME overproduction, one-of-a-kind pieces, and pieces from the sixties, such as a three-strand necklace of 10-mm. pearls with an ornate clasp, retail $225, here $100; large round carnelian-and-glass beaded pin from the sixties, retail $495, here $225; faceted-jet beaded necklace with pearl-and-rhinestone tassel, retail $350, here $150; old seed-pearl bow-drop earrings, retail $395, here $185; baroque-pearl earrings with filigree, retail $175, here $125; 4-strand champagne baroque-pearl necklace, retail $350, here $150. Checks accepted; no credit cards; all sales final. *Miriam Haskell, 49 W. 37th St., seventh floor (764-3332); Wed.–Fri. 11 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; 12/9–12 and 12/16–19.*

THE SORTING LIFE

PLENTY OF SMALL GIFTS AND STOCKING stuffers—many boxed and all quite cheap—are reduced in price here. For example, acrylic cotton-ball holder, retail $12.50, here $6; acrylic cosmetics basket with sections and handle, retail $13, here $6; car-seat organizer with pockets, retail $15, here $8; soft-pack zippered insulated lunch box, retail $17.50, here $10; webbed-strap ski holder, retail $12, here $6; magnifying mirror, retail $12, here $8; laptop shoe-shine kit with zippered pockets, includes polish, cloth, sponges, brushes, retail $16.50, here $8; remote-control holder shaped like a couch potato chained to his chair, retail $19, here $6; windshield washer and ice scraper, retail $10, here $7; cake server with acrylic handle, retail $12, here $3; lots more, plus a special group of closeouts at $1 and $2 (original retail prices up to $20). Cash only; all sales final. *StarCase/Shildkraut, 48 W. 37th St., sixth floor (594-9606); Mon.–Fri. 10 a.m.–4 p.m.; through 12/18.*

LUCKY ZRIKE

THESE IMPORTERS ARE HAVING A WAREhouse sale that includes porcelain and ceramics, plus lead-crystal accessories from famous Swedish and Japanese makers. For instance, small contemporary bowl, retail $135, here $54; vase, retail $120, here $48; candle holders, retail $75, here $26.50. From a famous French maker, red or green malachite-look picture frames, retail $45, here $19.50; 20-piece starter set (4 place settings) of porcelain dinnerware in Oriental pattern, retail $120 for 1 setting, here $99 for 4; marble-look porcelain vase, retail $60, here $20; colorful Portuguese and Italian hand-painted dinnerware and accessories come in open stock, such as a large pasta or salad bowl with a rooster pattern, retail $87.50, here $21; Patchwork country-pattern square tray, retail $175, here $50; Safari animal-pattern large oval platter, retail $165, here $50. A.E., M.C., V. accepted; no checks; all sales final. *The Zrike Co., Inc., 233 W. Pkwy., Pompton Plains, N.J. (201-616-1668). By car from Manhattan: From the George Washington Bridge, take Rte. 80W to 23N at Wayne; follow for 7 miles to the Newark Pompton Blvd. and W. Pkwy. exit; make U-turn to Rte. 23S; make first right at Wayne Electric onto W. Pkwy.; sale is in the fourth bldg. on right; Fri. 10 a.m.–8 p.m. and Sat. till 4 p.m.; 12/11–12.*

PIN STATION

THIS BUILDING HOUSES MANY CRAFTSPEOPLE, who are holding an open-studio sale of accessories, clothing, jewelry, and more. Here are just two examples: Kinetyk (Studio #510, 741-5026; checks accepted; no credit cards) has a variety of stained and painted wooden boxes accented with brass and stones, retail $6–$40, here $3–$20; sterling-silver jewelry set with semiprecious stones, such as an abstract geometric pin, retail $90, here $45; charm bracelet, retail $76, here $35; sea-theme charm necklace, retail $198, here $85. Stuart Freeman (studio #509, 929-3866; cash only) has funky, amusing jewelry and objects, such as a troll-theme collection of key rings, jewelry, and piggy banks, including a crystal-encrusted troll necklace, retail $180, here $55; American coin earrings, retail $45, here $10; a selection of sixties-inspired Lucite jewelry, retail $40 (for a pair of earrings) to $170 (for an elaborate bracelet), here $10–$75; tomato-soup-can rhinestone pin, retail $40, here $10; and much more. All sales final. *430 W. 14th St.; Sat.–Sun. noon–6 p.m.; 12/13–14.*

WHERE SHEEP ARE SAFELY GLAZED

FOR ONE DAY ONLY, THIS ARTIST, WHOSE work appears in galleries, opens her studio to sell original ceramic pieces. Perfect items are 50 percent off retail, while those with slight imperfections are much less. For instance, relief plaques featuring vegetables, fruit, fish, pastries, flower and vegetable markets, façades of cast-iron buildings, Greenwich Village houses, and doorways, retail $100–$250, here $50–$125; 8-sq.-in. hand-glazed tiles decorated with fruit, vegetables, owls, and lions, retail $20, here $10 each; individual fanciful flower pieces, retail $10–$60, here $5–$20; ceramic cat, sheep, lion, and llama figurines, retail $50–$150, here $15–$50; bird candlesticks, retail $15–$100, here $5–$40; battery-operated fruit or vegetable clocks, retail $100, here $50 ($30 for imperfects); shaman figures, retail $100–$200, here $50–$75; ceramic life-size desserts on plates, retail $50, here $20. Checks accepted; no credit cards; all sales final. *Bess Schuyler, 246 W. 16th St. (255-4611); Sun. 10 a.m.–6 p.m.; 12/13.*

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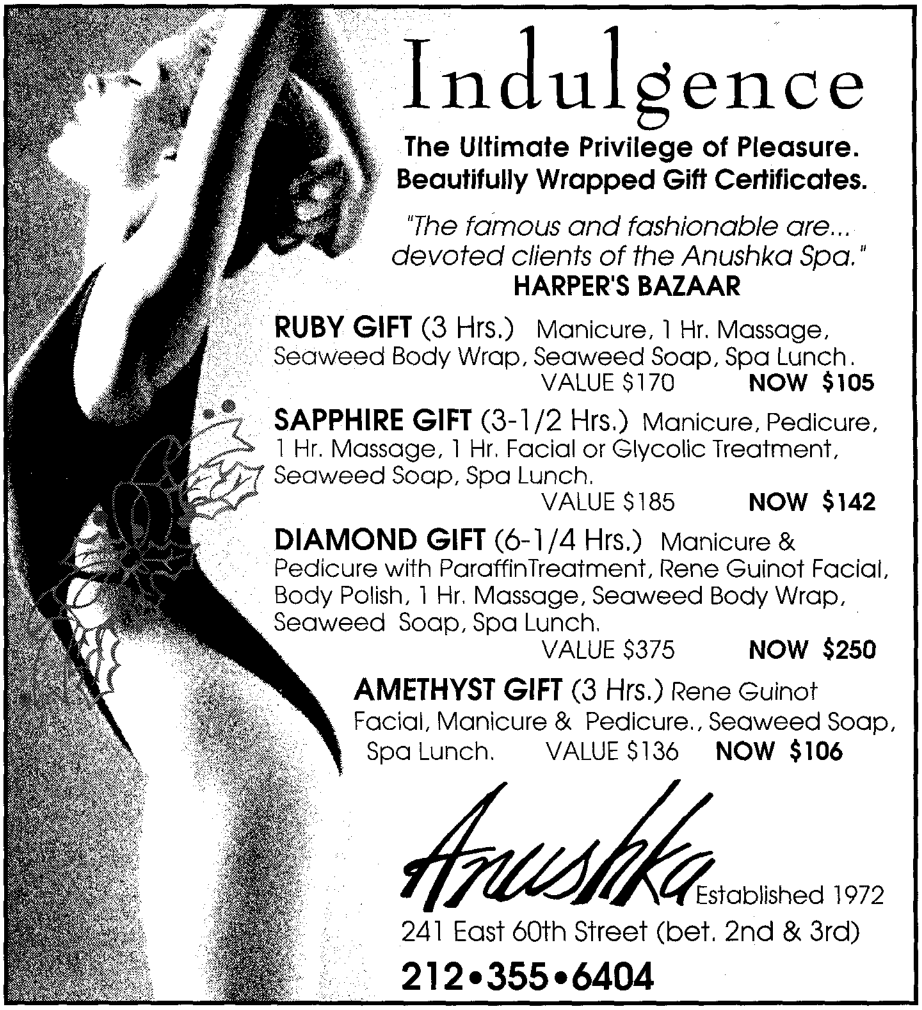
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A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 9

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—12/2–15: *Daddy and the Muscle Academy* (1992); *Time Expired* (1992). #2—12/9–10: *Manhattan Melodrama* (1934); *Mannequin* (1937). 12/11–12: *Dragonwyck* (1946); *The Keys of the Kingdom* (1945). 12/13–14: *The Ghost and Mrs. Muir* (1947); *The Late George Apley* (1947). 12/15–16: *Sleuth* (1972); *There Was a Crooked Man…* (1970). #3—*All About Eve* (1950).

2. ESSEX—Grand St. at Essex St. (982-4455). *Bram Stoker's Dracula.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*The Crying Game.* #3—*Simple Men.* #4—*Bad Lieutenant.* #5—*In the Soup.* #6—*My New Gun.*

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—Closed for renovations.

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Of Mice and Men.* #2—*The Last of the Mohicans.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Closed.

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 12/9: *Murder, My Sweet* (1944); *The Brasher Doubloon* (1947). 12/10: *Cat on a Hot Tin Roof* (1958); *The Night of the Iguana* (1964). 12/11–12: *The Last Metro* (1980); *Love on the Run* (1979). 12/13: *Notorious* (1946); *Spellbound* (1945). 12/14: *Illusion Travels by Streetcar* (1953); *The Criminal Life of Archibald de La Cruz* (1955). 12/15: *Double Indemnity* (1944); *Sorry, Wrong Number* (1948). 12/16: *Goldfinger* (1964); *From Russia With Love* (1963).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*A River Runs Through It.* #6—*Jennifer Eight.* #7—*Reservoir Dogs.* Opening 12/11: *A Few Good Men.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Howards End.* #2—*Aladdin.* #3—*A Brief History of Time.* #4—*The Distinguished Gentleman.* #5—*Glengarry Glen Ross.* #6—*Johnny Stecchino.* #7—*The Distinguished Gentleman.*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). Closed.

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Night and the City.* #2—*Singles.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Venice/Venice.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Under Siege.* #2—*Becoming Colette.* #3—*Husbands and Wives.* #4—*Bob Roberts.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*The Bodyguard.* #6—*Jennifer Eight.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*Under Siege.* #4—*Glengarry Glen Ross.* #5—*Home Alone 2: Lost in New York.* #6—*Home Alone 2: Lost in New York.* #7—*Reservoir Dogs.* #8—*Traces of Red.* #9—*The Last of the Mohicans.* Opening 12/11: *A Few Good Men.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Malcolm X.*

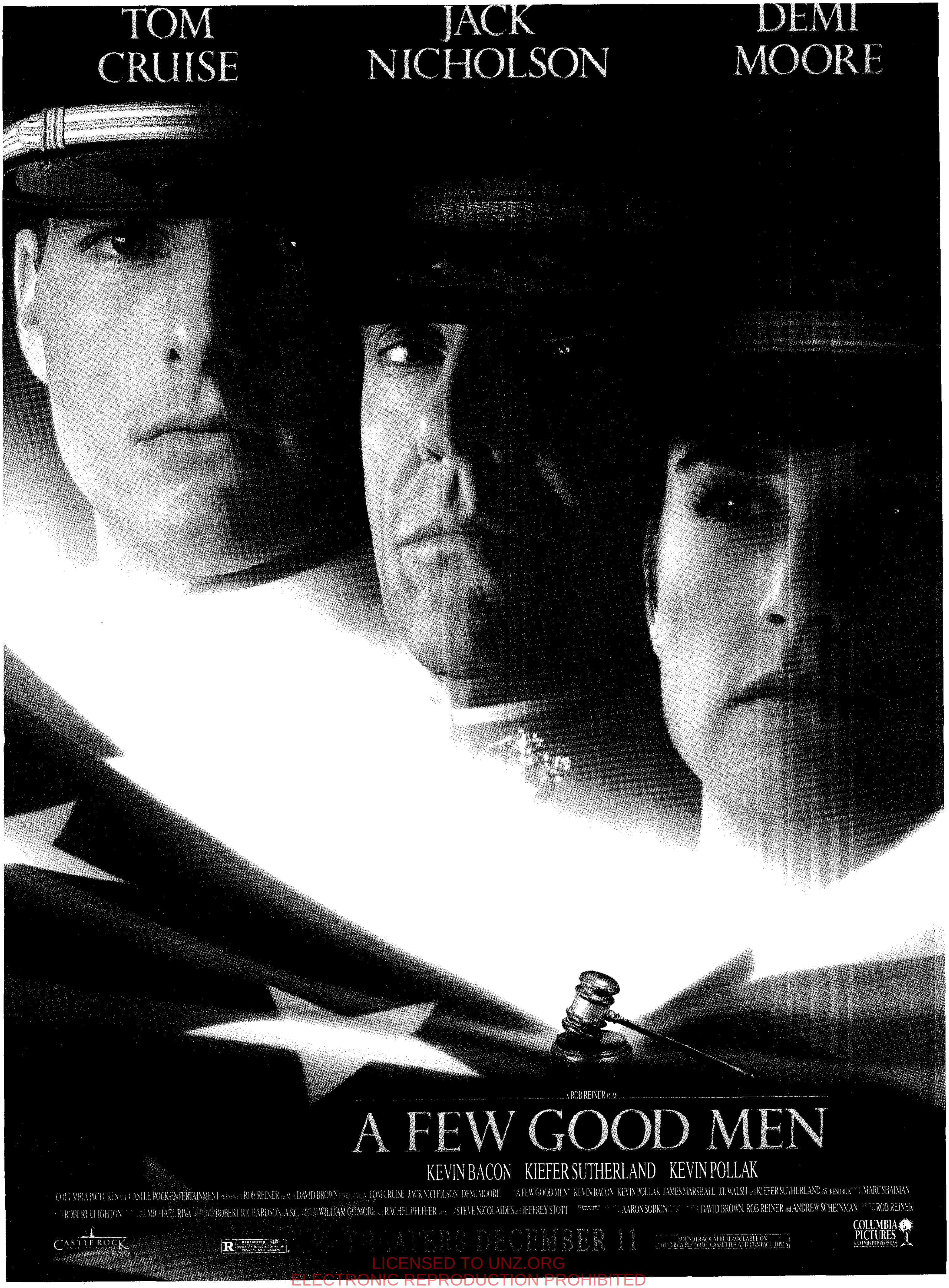
21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Flirting.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Bram Stoker's Dracula.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Jennifer Eight.* #2—*Passenger 57.* #3—*Malcolm X.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Last of the Mohicans.* Opening 12/11: *A Few Good Men.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Glengarry Glen Ross.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*The Distinguished Gentleman.*



TOM
CRUISE

JACK
NICHOLSON

DEMI
MOORE

A ROB REINER FILM

A FEW GOOD MEN

KEVIN BACON KIEFER SUTHERLAND KEVIN POLLAK

COLUMBIA PICTURES CASTLE ROCK ENTERTAINMENT ROB REINER DAVID BROWN TOM CRUISE JACK NICHOLSON DEMI MOORE "A FEW GOOD MEN" KEVIN BACON KEVIN POLLAK JAMES MARSHALL J.T. WALSH and KIEFER SUTHERLAND AS "KENDRICK" MARC SHAIMAN ROBERT LEIGHTON J. MICHAEL RIVA ROBERT RICHARDSON, A.S.C. WILLIAM GILMORE RACHEL PFEFFER STEVE NICOLAIDES JEFFREY STOTT AARON SORKIN DAVID BROWN, ROB REINER and ANDREW SCHEINMAN ROB REINER

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42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* Opening 12/11: *A Few Good Men.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Bram Stoker's Dracula.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Malcolm X.* #2—*The Bodyguard.* #3—*The Bodyguard.* #4—*Malcolm X.* #5—*Under Siege.* #6—*Passenger 57.* #7—*Passenger 57.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Distinguished Gentleman.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Distinguished Gentleman.* **EMBASSY 3**—*Jennifer Eight.* **EMBASSY 4**—*Consenting Adults.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone 2: Lost in New York.* #2—*Becoming Colette.* #3—*A River Runs Through It.* #4—*Husbands and Wives.* #5—*Bob Roberts.* #6—*The Last of the Mohicans.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Aladdin.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Under Siege.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Flirting.* #2—*The Efficiency Expert.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Quarrel.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Reservoir Dogs.*

50. LOEWS PARIS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Jennifer Eight.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Passenger 57.* #2—*Passenger 57.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET**—*Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Aladdin.* **CINEMA II**—*Bad Lieutenant.* **CINEMA THIRD AVE.**—*Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Glengarry Glen Ross.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Singles.* #5—*Consenting Adults.* #6—*Traces of Red.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Malcolm X.* #2—*Malcolm X.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.* Opening 12/11: *A Few Good Men.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Bodyguard.* #2—*A River Runs Through It.* Opening 12/11: *Love Field.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Bram Stoker's Dracula.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Jennifer Eight.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*The Distinguished Gentleman.* #2—*Aladdin.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Passenger 57.* #2—*Malcolm X.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.* #5—*Bram Stoker's Dracula.* #6—*Malcolm X.* #7—*The Bodyguard.* Opening 12/11: *A Few Good Men.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *The Crying Game.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bram Stoker's Dracula.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Tous les Matins du Monde.* #2—*Fellini's Intervista.* #3—*Tous les Matins du Monde.* #4—*The Match Factory Girl.* #5—*Waterland.* #6—*Close to Eden.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Home Alone 2: Lost in New York.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Aladdin.* #2—*The Bodyguard.* #3—*A River Runs Through It.* #4—*Malcolm X.* #5—*Malcolm X.* #6—*The Distinguished Gentleman.* Opening 12/11: *A Few Good Men.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*The Last of the Mohicans.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Under Siege.* #2—*Passenger 57.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Home Alone 2: Lost in New York.* #2—*Malcolm X.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Additional $2 for screenings in the Riklis Theater. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 11/14–12/13: "The Legendary Film Scores of Bernard Herrmann." 12/12: *On Dangerous Ground* (1951), dir. Nicholas Ray; *Taxi Driver* (1975), dir. Martin Scorsese. 12/13: *Cape Fear* (1962), dir. J. Lee Thompson; *Cape Fear* (1991), dir. Martin Scorsese.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. "Jim Davis Retrospective." 12/12 at 3: *Like a Breeze* (1954); *Pertaining to Marin* (1950); *Fathomless* (1964); *Jersey Fall* (1949); *Energies* (1957); *Phenomena* (1964). 12/23 at 3: "The Nine Just-Restored Films." Including *Like a Breeze* (1954); *Pertaining to Marin* (1950); *Fathomless* (1964); *Jersey Fall* (1949); *Energies* (1957); *The Sea* (1950); *Death & Transfiguration* (1961); *Impulses* (1959); *Pertaining to Chicago* (1957). "New Works From the Film-Makers' Cooperative." 12/12 at 8: "A Tribute to Arnold Eagle." Including *The Pirogue Maker* (1947), *Luminiscence* (1976), and *Isamu Noguchi: A Sculpter's World* (1973).12/13 at 8: "Video Works and Readings From the Writings of Video Artist Al Robbins (1938–87).

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $5. "Film and Filmmaker." 12/10: *Afghanistan: The Struggle Within*, dir. Rafi Ameer. 12/12: *Bali Mécanique*, dir. Henry Hills.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. All screenings are at 2. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 12/12: *My Son John* (1952), dir. Leo McCarey. 12/13: *On the Waterfront* (1954), dir. Elia Kazan.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through 12/22: "A Tribute to New Line Cinema." 12/9: *Let Him Have It* (1992), dir. Peter Medak. 12/10, 11: *Smithereens* (1982), dir. Susan Seidelman. 12/11: *Female Trouble* (1975), dir. John Waters. 12/12: *The Polar Bear King* (1991), dir. Ola Solum; *A Nightmare on Elm Street* (1984), dir. Wes Craven; *The Evil Dead* (1980), dir. Sam Remi. 12/13: *The Polar Bear King* (1991), dir. Ola Solum. 12/13, 14: *Beau Pére* (1981), dir. Bertrand Blier; *The Seduction of Mimi* (1972), dir. Lina Wertmuller. 12/15, 16: *Without You I'm Nothing* (1990), dir. John Boskovich; *Torch Song Trilogy* (1988), dir. Paul Bogart.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 12/9: *Lacenaire* (1990), dir. Francis Girod.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 11/13–12/10: "Spanish Eyes: Visions From Post-Franco Spain, 1975–1990." All films are in Spanish with English subtitles. 12/8–10: *Las Truchas/The Trout* (1977), dir. José Luis García (1977); *El Bosque Animado/The Animated Forest* (1987), dir. José Luis Cuerda; *Caniche/Poodle* (1978), dir. Bigas Luna. Opening 12/11: *Night and Day* (1991).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 12/11: "PMS/Post Modern Sisters: Program 2."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Michael Curtiz: From Hungary to Hollywood." 12/10, 11: *Strange Love of Molly Louvain* (1932); *God's Gift to Women* (1931). 12/12, 15: *The Mystery of the Wax Museum* (1933). 12/12, 14: *Cabin in the Cotton* (1932). 12/13, 14: *20,000 Years in Sing Sing* (1933). 12/13: *Goodbye Again* (1933). 12/14: *Cabin Despair.* 12/15: *The Keyhole* (1933). "This Film Is From Canada." 12/15: *On My Own* (1992), dir. Antonio Tibaldi. "From the Archives: Rainer Werner Fassbinder." 12/11, 12: *Die Ehe Der Maria Braun/The Marriage of Maria Braun* (1978). 12/12, 13: *Despair* (1978). 12/13, 14: *In Einem Jahre Mit Dreizehn Monden/In a Year With 13 Moons* (1978). "What's Happening?" 12/10: *Face Value* (1991), dir. Johan Van Der Keuken. "Video Premiere." 12/11: *The Aroma of Enchantment* (1992), dir. Chip Lord.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Cityscapes: Characters Within the Metropolis." 12/12: *Hester Street* (1975), dir. Joan Micklin Silver.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.* #3—*The Distinguished Gentleman.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Passenger 57.* #6—*Malcolm X.* #7—*The Distinguished Gentleman.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 12/10: *Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.* #4—*The Distinguished Gentleman.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*The Distinguished Gentleman.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.* #7—*Malcolm X.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Malcolm X.* #2—*The Distinguished Gentleman.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Passenger 57.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.* #3—*Aladdin.* #4—*Malcolm X.* #5—*Home Alone 2: Lost in New York.* #6—*Bram Stoker's Dracula.* #7—*Passenger 57.* #8—*Jennifer Eight.* #9—*Under Siege.*

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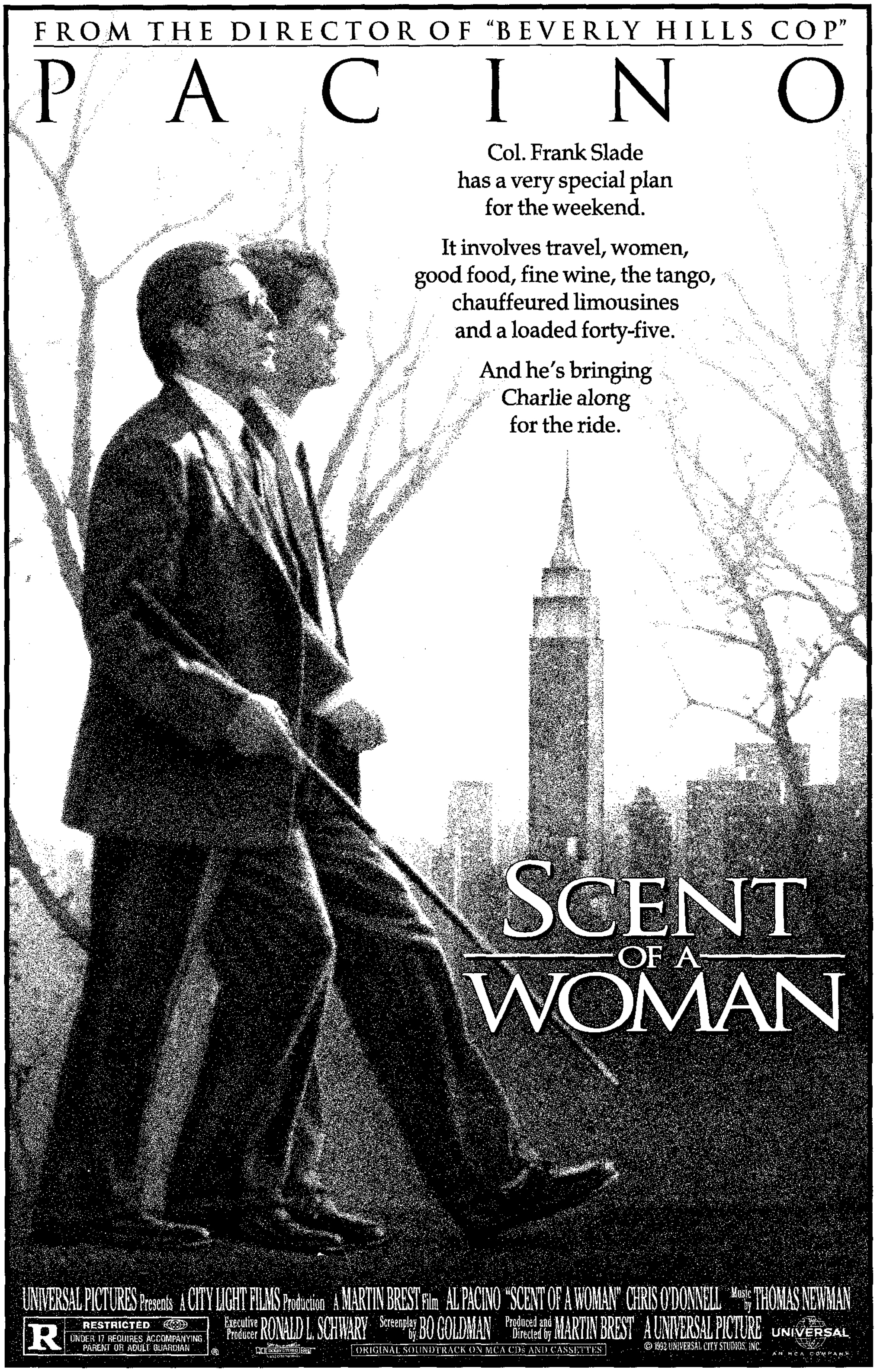
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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.* #4—*The Bodyguard.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.* #7—*Under Siege.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Malcolm X.* #2—*Malcolm X.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Bodyguard.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*Becoming Colette.* #5—*Home Alone 2: Lost in New York.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Home Alone 2: Lost in New York.* #2—*The Distinguished Gentleman.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.* #5—*The Distinguished Gentleman.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*The Distinguished Gentleman.* #4—*The Distinguished Gentleman.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*The Bodyguard.* #4—*Malcolm X.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Home Alone 2: Lost in New York; Passenger 57.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Jennifer Eight.* #2—*Aladdin.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Aladdin.* #2—*Aladdin.* #3—*The Distinguished Gentleman.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Home Alone 2: Lost in New York.* #2—Through 12/10: *Passenger 57.* Beg. 12/11: *A Few Good Men.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Home Alone 2: Lost in New York.* #2—*Malcolm X.* #3—*Passenger 57.* #4—*Aladdin.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*The Bodyguard.* #6—*Passenger 57.* #7—*Under Siege.* #8—Through 12/10: *Jennifer Eight.* Beg. 12/11: *A Few Good Men.* #9—Through 12/10: *A River Runs Through It.* Beg. 12/11: *The Muppet Christmas Carol.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Bodyguard.* #2—*The Distinguished Gentleman.* #3—*Home Alone 2: Lost in New York.* #4—*Malcolm X.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—*The Distinguished Gentleman.* #5—*Home Alone 2: Lost in New York.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—Through 12/10: *Passenger 57.* Beg. 12/11: *A Few Good Men.* #6—*The Distinguished Gentleman.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Passenger 57.* #4—Through 12/10: *A River Runs Through It.* Beg. 12/11: *The Muppet Christmas Carol.*

303. CORONA—PLAZA—(639-7722). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57; Out for Justice.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Aladdin.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—Through 12/10: *Jennifer Eight.* Beg. 12/11: *A Few Good Men.* #7—*A River Runs Through It.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Aladdin.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*The Distinguished Gentleman.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*The Distinguished Gentleman.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Malcolm X.* #2—*Under Siege.* #3—*Bram Stoker's Dracula.* #4—Through 12/10: *Jennifer Eight.* Beg. 12/11: *The Muppet Christmas Carol.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Jennifer Eight.* #2—*Bram Stoker's Dracula.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Aladdin.* #2—*Jennifer Eight.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Passenger 57.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*Under Siege.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bram Stoker's Dracula.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 12/10: *Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*The Bodyguard.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Passenger 57.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Jennifer Eight.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Home Alone 2: Lost in New York.* #7—*Bram Stoker's Dracula.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Bodyguard.* #2—*Aladdin.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Aladdin.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Passenger 57.* #6—Through 12/10: *Under Siege.* Beg. 12/11: *A Few Good Men.* #7—*The Bodyguard.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Under Siege.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bram Stoker's Dracula.* #2—*The Mighty Ducks; A River Runs Through It.*

401. NEW DORP—HYLAN—(351-6601). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Distinguished Gentleman.* #2—Through 12/10: *Jennifer Eight.* Beg. 12/11: *A Few Good Men.* #3—*Under Siege.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.* #6—*Aladdin.* #7—*Malcolm X.* #8—*Passenger 57.* #9—*The Bodyguard.* #10—*Bram Stoker's Dracula.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Home Alone 2: Lost in New York.* #2—*The Distinguished Gentleman.*

501. BELLMORE—MOVIES—(783-7200). *A River Runs Through It.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Home Alone 2: Lost in New York.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Home Alone 2: Lost in New York.* #2—*The Bodyguard.* #3—*Home Alone 2: Lost in New York.* #4—Through 12/10:*Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.* #5—*Under Siege.* #6—*Passenger 57.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Bram Stoker's Dracula.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Distinguished Gentleman.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Passenger 57.* #5—*A River Runs Through It.* #6—*Bram Stoker's Dracula.* #7—*Aladdin.* #8—*The Bodyguard.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Aladdin.* #5—*Aladdin.* #6—*The Bodyguard.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Last of the Mohicans.* #2—*The Bodyguard.* #3—Through 12/10: *Passenger 57.* Beg. 12/11: *A Few Good Men.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Distinguished Gentleman.* #2—*Malcolm X.* #3—*Passenger 57.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Honey, I Blew Up the Kids; 3 Ninjas; Mr. Baseball.* #2—*The Last of the Mohicans; The Mighty Ducks; Glengarry Glen Ross.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Aladdin.* #2—*Aladdin.* #3—*Jennifer Eight.* #4—*Malcolm X.* #5—*The Distinguished Gentleman.* #6—*Bram Stoker's Dracula.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Home Alone 2: Lost in New York.* #2—*The Distinguished Gentleman.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.* #5—*Under Siege.* #6—*The Distinguished Gentleman.*

515. MALVERNE—TWIN—(599-6966). #1—*The Mighty Ducks; The Last of the Mohicans.* #2—*Mr. Saturday Night.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Home Alone 2: Lost in New York.* #2—*A River Runs Through It.* #3—*Home Alone 2: Lost in New York.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Aladdin.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.* #5—*Passenger 57.* #6—*Aladdin.* #7—Through 12/10: *The Bodyguard.* Beg. 12/11: *A*

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Few Good Men. #8—*Bram Stoker's Dracula.* #9—Through 12/10:*Jennifer Eight.* Beg. 12/11: *The Muppet Christmas Carol.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Glengarry Glen Ross.* #2—*The Last of the Mohicans; The Mighty Ducks.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*The Bodyguard.* #3—*Aladdin.* #4—*Bram Stoker's Dracula.* #5—*Aladdin.* #6—*Passenger 57.* #7—*Under Siege.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Distinguished Gentleman.* #2—*Malcolm X.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.* #5—*Consenting Adults.* #6—*Glengarry Glen Ross.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Aladdin.* #2—*Aladdin.* #3—*Aladdin.* #4—*A River Runs Through It.* #5—*The Bodyguard.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Bram Stoker's Dracula.* #2—*Jennifer Eight.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Distinguished Gentleman.* #2—*Bram Stoker's Dracula.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—Through 12/10: *A River Runs Through It.* Beg. 12/11: *A Few Good Men.* #2—*The Bodyguard.* #3—*Bram Stoker's Dracula.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Malcolm X.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Distinguished Gentleman.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.* #7—*Malcolm X.* #8—*Under Siege.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Bodyguard.* #2—*The Distinguished Gentleman.* #3—Through 12/10:*Bram Stoker's Dracula.* Beg. 12/11: *A Few Good Men.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Consenting Adults.* #2—*Sneakers.* #3—*The Mighty Ducks.* #4—*A River Runs Through It.* #5—*The Last of the Mohicans.* #6—*School Ties; Glengarry Glen Ross.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Quarrel.* #2—*Bob Roberts.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—Through 12/10: *Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A River Runs Through It.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*Malcolm X.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Under Siege.* #2—*The Bodyguard.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Bodyguard.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*Home Alone 2: Lost in New York.* #5—*Malcolm X.* #6—*Consenting Adults.* #7—*Passenger 57.* #8—*Under Siege.* #9—*Bram Stoker's Dracula.* #10—*The Last of the Mohicans.* #11—*The Mighty Ducks.* #12—*A River Runs Through It.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Distinguished Gentleman.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*Home Alone 2: Lost in New York.* #5—*The Mighty Ducks.* #6—*Passenger 57.* #7—*A River Runs Through It.* #8—*The Last of the Mohicans.* #9—*Bram Stoker's Dracula.* #10—*Under Siege.* #11—*Malcolm X.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Aladdin.* #2—*The Bodyguard.* #3—Through 12/10: *Aladdin.* Beg. 12/11: *A Few Good Men.* #4—*Bram Stoker's Dracula.* #5—*The Distinguished Gentleman.* #6—*Passenger 57.* #7—*A River Runs Through It.* #8—*Malcolm X.* #9—*Home Alone 2: Lost in New York.* #10—*Home Alone 2: Lost in New York.*

611. CORAM—PINE—(698-6442). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Aladdin.* #4—*Aladdin.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Aladdin.* #2—*Malcolm X.* #3—*Home Alone 2: Lost in New York.* #4—Through 12/10: *Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.* #5—*A River Runs Through It.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Aladdin.* #2—*The Distinguished Gentleman.*

616. HUNTINGTON—SHORE—(421-5200). #1—*A River Runs Through It.* #2—*The Bodyguard.* #3—*Jennifer Eight.* #4—*Under Siege.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Malcolm X.*

618. ISLIP—ISLIP—(581-5200). #1—*Jennifer Eight.* #2—*Consenting Adults; The Mighty Ducks.* #3—*Passenger 57.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*The Distinguished Gentleman.* #4—*Home Alone 2: Lost in New York.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 12/10:*Sneakers.* Beg. 12/11: *Husbands and Wives.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*The Distinguished Gentleman.* #5—*Malcolm X.* #6—*Glengarry Glen Ross.* #7—*Jennifer Eight; Under Siege.* #8—*The Mighty Ducks.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 12/10:*Sneakers.* Beg. 12/11: *Husbands and Wives.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 12/10: *Bram Stoker's Dracula.* Beg. 12/11: *A Few Good Men.* #2—*Malcolm X.* #3—*The Distinguished Gentleman.* #4—*The Bodyguard.* #5—*The Bodyguard.* #6—Through 12/10: *Aladdin.* Beg. 12/11: *The Muppet Christmas Carol.* #7—*Home Alone 2: Lost in New York.* #8—*Home Alone 2: Lost in New York.* #9—*The Distinguished Gentleman.* #10—*Passenger 57.* #11—*A River Runs Through It.* #12—*The Distinguished Gentleman.* #13—*Aladdin.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Light Sleeper.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 12/10:*Sneakers.* Beg. 12/11: *Husbands and Wives.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Bram Stoker's Dracula.* #2—*The Bodyguard.* #3—*The Last of the Mohicans.* #4—Through 12/10: *Jennifer Eight.* Beg. 12/11: *The Muppet Christmas Carol.* #5—*Passenger 57.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Aladdin.* #2—*Under Siege.* #3—*Aladdin.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Aladdin.* #2—*The Distinguished Gentleman.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A River Runs Through It.* #2—*Howards End.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Distinguished Gentleman.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 12/10: *Jennifer Eight.* Beg. 12/11: *The Muppet Christmas Carol.* #2—Through 12/10: *Under Siege.* Beg. 12/11: *A Few Good Men.* #3—*A River Runs Through It.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A River Runs Through It.* #2—*Bram Stoker's Dracula.*

704. HARRISON—CINEMA—(835-9800). Program unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Passenger 57.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Last of the Mohicans.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.* #3—*Aladdin.* #4—*Home Alone 2: Lost in New York.* #5—*Malcolm X.* #6—*Bram Stoker's Dracula.* #7—*Passenger 57.* #8—*A River Runs Through It.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 12/10: *Passenger 57.* Beg. 12/11: *A Few Good Men.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*A River Runs Through It.* #4—*Home Alone 2: Lost in New York.* #5—*Glengarry Glen Ross.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Mighty Ducks; Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.* #4—*The Bodyguard.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Aladdin.* #4—*Aladdin.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Aladdin.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Distinguished Gentleman.* #2—*Aladdin.*

719. SCARSDALE—FINE ARTS—(723-6699). *Johnny Stecchino.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Aladdin.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*The Distinguished Gentleman.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Bram Stoker's Dracula.* #5—*The Bodyguard.* #6—*Passenger 57.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—Through 12/10: *Passenger 57.* Beg. 12/11: *A Few Good Men.* #4—*The Distinguished Gentleman.* #5—*The Bodyguard.* #6—Through 12/10: *The Bodyguard.* Beg. 12/11: *The Muppet Christmas Carol.* #7—*A River Runs Through It.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Under Siege.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Aladdin.* #2—*Malcolm X.* #3—*The Distinguished Gentleman.* #4—*Bram Stoker's Dracula.* #5—*A River Runs Through It.* #6—*Aladdin.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone 2: Lost in New York.* #2—*The Bodyguard.*

757. NYACK—CINEMA EAST—(358-6631). *Bram Stoker's Dracula.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Distinguished Gentleman.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Distinguished Gentleman.* #4—*The Distinguished Gentleman.* #5—*The Bodyguard.* #6—*The Bodyguard.* #7—*Bram Stoker's Dracula.* #8—*A River Runs Through It.* #9—Through 12/10: *Bram Stoker's Dracula.* Beg. 12/11: *A*

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Few Good Men. #10—Through 12/10: *Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.* #11—*Passenger 57.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Glengarry Glen Ross.* #2—*Malcolm X.*

764. LAFAYETTE—(357-6030). *The Bodyguard.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Under Siege.* #2—*Passenger 57.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Last of the Mohicans.* #2—*The Mighty Ducks; Bram Stoker's Dracula.* #3—*Aladdin.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Home Alone 2: Lost in New York.* #2—*A River Runs Through It.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Malcolm X.* #2—*The Distinguished Gentleman.* #3—*The Bodyguard.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Bodyguard.* #2—*The Last of the Mohicans; The Mighty Ducks.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Waterland.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Bodyguard.* #2—*A River Runs Through It.* #3—*Bram Stoker's Dracula.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 12/10: *A River Runs Through It.* Beg. 12/11: *A Few Good Men.* #2—*Home Alone 2: Lost in New York.*

810. NORWALK—CINEMA—(838-4504). #1—*The Distinguished Gentleman.* #2—*Under Siege.*

813. SOUTH NORWALK—SONO—(866-9202). 12/8–10: *Bob Roberts.* 12/11–14: *Swoon; Bob Roberts.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Malcolm X.* #2—*The Distinguished Gentleman.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*The Last of the Mohicans.* #2—*Aladdin.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Aladdin.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Malcolm X.* #5—*Malcolm X.* #6—*Bram Stoker's Dracula.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Passenger 57.* #2—*Aladdin.* #3—*The Bodyguard.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A River Runs Through It.* #2—*Malcolm X.* #3—*Jennifer Eight.* #4—*Bram Stoker's Dracula.*

821. WESTPORT—POST—(227-0500). *Home Alone 2: Lost in New York.*

822. WILTON—CINEMA—(762-5678). *Aladdin.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.* #5—*Passenger 57.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.* #3—*Home Alone 2: Lost in New York.* #4—*Malcolm X.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.* #5—*Aladdin.* #6—*Aladdin.* #7—*Bram Stoker's Dracula.* #8—*The Distinguished Gentleman.* #9—*The Bodyguard.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Under Siege.* #5—*The Bodyguard.* #6—*Aladdin.* #7—*Home Alone 2: Lost in New York.* #8—*Passenger 57.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Distinguished Gentleman.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*The Distinguished Gentleman.* #6—*Malcolm X.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Jennifer Eight.* #2—*Traces of Red.* #3—*Passenger 57.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Under Siege; Passenger 57; The Mighty Ducks; Candyman.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Under Siege; Love Potion #9; Traces of Red.* #2—*Passenger 57; The Mighty Ducks.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Passenger 57.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Bodyguard.* #2—*Malcolm X.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Last of the Mohicans.* #4—*Under Siege.* #5—*Jennifer Eight; Passenger 57.*

915. LIVINGSTON—COLONY—(992-1646). #1—Through 12/10: *Passenger 57.* Beg. 12/11: *A Few Good Men.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.*

916. MILLBURN—MILLBURN—(376-0800). #1—*A River Runs Through It.* #2—*Glengarry Glen Ross.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Aladdin.* #2—*The Distinguished Gentleman.* #3—*Aladdin.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone 2: Lost in New York.* #2—*Under Siege; The Mighty Ducks.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*The Distinguished Gentleman.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*Home Alone 2: Lost in New York.* #5—*Passenger 57.* #6—*Malcolm X; Bram Stoker's Dracula.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Bodyguard.* #2—Through 12/10: *A River Runs Through It.* Beg. 12/11: *A Few Good Men.* #3—*Bram Stoker's Dracula.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Aladdin.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.*

932. ELIZABETH—ELMORA—(352-3483). *The Mighty Ducks; Under Siege.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*The Distinguished Gentleman.* #5—*Passenger 57.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Aladdin.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Becoming Colette.*

936. UNION—UNION—(686-4373). #1—*The Last of the Mohicans.* #2—*Under Siege.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A River Runs Through It.* #2—Through 12/10: *Home Alone 2: Lost in New York.* Beg. 12/11: *A Few Good Men.* #3—*Home Alone 2: Lost in New York.*

938. WESTFIELD—TWIN—(654-4720). #1—*Aladdin.* #2—*The Distinguished Gentleman.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.* #3—*The Mighty Ducks.* #4—*The Bodyguard.* #5—*Glengarry Glen Ross.*

951. CLOSTER—CLOSTER—(768-8800). *The Distinguished Gentleman.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Mighty Ducks; Passenger 57.* #2—*The Bodyguard.* #3—*The Distinguished Gentleman.* #4—*Glengarry Glen Ross.*

953. EMERSON—QUAD—(261-1000). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*Under Siege.* #4—*The Last of the Mohicans.*

959. PARAMUS—CINEMA 35—(845-5070). *Traces of Red; Night and the City.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*A River Runs Through It.* #5—*Bram Stoker's Dracula.* #6—*Bram Stoker's Dracula.* #7—*Aladdin.* #8—*Aladdin.* #9—*The Bodyguard.* #10—*The Bodyguard.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*Malcolm X.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*The Mighty Ducks; The Last of the Mohicans.* #2—*The Distinguished Gentleman.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*Bram Stoker's Dracula.* #4—*A River Runs Through It.* #5—*The Bodyguard.* #6—*Passenger 57.* #7—*Home Alone 2: Lost in New York.* #8—*Bram Stoker's Dracula.* #9—*Home Alone 2: Lost in New York.* #10—*Under Siege.* #11—*Malcolm X.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Passenger 57.* #2—*The Mighty Ducks.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Jennifer Eight.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mr. Saturday Night; Sneakers.* #2—*Hero; Husbands and Wives.* #3—*Night and the City; Zebrahead.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Bram Stoker's Dracula.* #2—*A River Runs Through It.* #3—*Aladdin.* #4—*Aladdin.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—Through 12/10: *A River Runs Through It.* Beg. 12/11: *A Few Good Men.*

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New York Magazine

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★**ALADDIN**—(1 hr. 30 min.; 1992) The real subject of this new Disney animated musical feature is not the boy who rubbed a magic lamp and got three wishes but the wish-granting pleasures of show business itself—a celebration of the magic-carpet ride of modern entertainment. Aladdin, a butch little street thief, gets hold of the lamp and rubs it by accident, and out pops an expansive blue genie speaking in the voice of Robin Williams, who saves the movie from possible embarrassment. Williams, of course, *is* a genie. In a regular movie, he is always a bit uncomfortable—you can sense that he's artificially slowing himself down. But if Williams's delivery goes faster than the minds of mere mortals, it doesn't go faster than animated movement. A group of fine actors provide the other voices, including Jonathan Freeman as Jafar, the elegantly sadistic vizier, and Gilbert Gottfried as Iago, Jafar's irritable parrot. With *Aladdin*, the Disney people have gone as far as professionalism, good humor, and commercial calculation can take them. With songs by Alan Menken and the late Howard Ashman. G. **11, 18, 26, 40, 55, 66, 85, 152, 158, 160, 200, 200, 206, 215, 216, 216, 218, 219, 304, 304, 305, 305, 309, 314, 314, 316, 319, 319, 401, 406, 504, 505, 506, 506, 509, 512, 512, 517, 517, 522, 522, 524, 524, 524, 530, 601, 606, 608, 610, 610, 611, 611, 612, 613, 625, 625, 635, 635, 636, 706, 709, 715, 715, 716, 718, 722, 722, 753, 753, 755, 755, 801, 817, 818, 819, 822, 902, 902, 904, 904, 915, 917, 917, 919, 930, 934, 934, 938, 961, 961, 970, 970, 971, 971**

BAD LIEUTENANT—(1 hr. 38 min.; 1992) Alcohol, drugs, women—Harvey Keitel is a fallen New York City cop who abuses them all. But the unshakable faith of a rape victim—a nun so pious that she refuses to name her attackers—makes a case for redemption. NC-17. **3, 55**

BECOMING COLETTE—(1 hr. 37 min.; 1992) Director Danny Huston tells the life story of the infamous Gabrielle Colette, following the transformation of a simple country girl into the legendary writer and eccentric who shocked Parisian society. R. **15, 38, 206, 935**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. (9/28/92) R. **15, 38, 522, 534, 813**

THE BODYGUARD—(2 hrs. 10 min.; 1992) Whitney Houston, in her movie debut, plays an overwrought version of herself—an egotistical pop star living miserably in a huge Los Angeles mansion. Her Rachel Marron is surrounded by managers, sycophants, hustlers. Enter the bodyguard. Frank Farmer (Kevin Costner), guardian of presidents, now gone private, signs on to protect Rachel from death threats. Lawrence Kasdan, who wrote the script years ago, made Farmer another hero in the stoic-male tradition. Costner's short, noble-Roman haircut makes him look tough and unintelligent, as if he's been eating granite for breakfast. As for Whitney Houston, she flirts her way through her performance, ducking her head, smiling, doing sexy, honeyed things with her voice. As Kasdan tells it, Rachel has to seduce or conquer everyone in her path. Since the bodyguard disapproves of her, she has to turn him on. She does, and we get the kind of squishy, masochistic scenes that feminism should have killed—ah, she's in love with the one man who can give her complete safety. Meanwhile, she has to be made to realize what everyone else can see—that there's a serious threat to her life. The movie ends in a revolting and ludicrous scene at the Academy Awards in which the bodyguard receives his fondest wish in front of the whole world. The more you think about it, the sicker the movie becomes. Directed by Mick Jackson, a Brit who should have known better. (12/7/92) R. **8, 18, 33, 62, 67, 85, 152, 155, 158, 159, 160, 200, 204, 206, 213, 217, 219, 221, 222, 301, 306, 313, 316, 319, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 603, 606, 608, 610, 616, 625, 627, 632, 634, 700, 706, 708, 714, 723, 724, 756, 761, 764, 803, 805, 808, 819, 900, 901, 902, 903, 904, 911, 919, 920, 934, 950, 952, 961, 965, 972**

BRAM STOKER'S DRACULA—(2 hrs. 10 min.) Francis Coppola's horror movie is a vulgar monstrosity with too many characters, too many climaxes (and hence no climax). In the first big scene of the movie, between Harker (Keanu Reeves) and Count Dracula (Gary Oldman), at Dracula's ancient castle in Transylvania, the actors are so dimly lit that you can't really see what's going on. Reeves is hardly in the movie anyway. Pale and lifeless, he looks like a ghoul, too, even though he's nominally the hero. Gary Oldman's Count is a strange conception—not a dominating presence but a refined and decadent roué. His hair piled high in two ugly white humps, his voice soft and bodiless, Oldman's Dracula is too delicate a soul to live on anything but blood. The movie begins in 1462, when the Count, fighting off the Muslims, loses his wife. He blasphemes against God, this bloodthirsty impaler, and condemns himself to eternal undeadness. Four hundred years later, he sees a picture of Harker's fiancée, Mina (Winona Ryder), and he travels to Victorian London in search of his true love's neck. Dracula's hold on women is openly sexual; they *want* to fall under his power and live with him in the dominion of blood, the greatest high of all. There are a lot of ravenous sex scenes in the surging-breasts-and-damp-hair style, but at least Anthony Hopkins turns up in good voice as Van Helsing, Dracula's great scientific antagonist. (11/16/92) R. **2, 10, 18, 22, 32, 64, 67, 80, 152, 155, 157, 158, 159, 160, 200, 206, 214, 217, 219, 220, 221, 222, 300, 304, 307, 308, 312, 315, 317, 318, 322, 400, 406, 504, 505, 506, 512, 517, 520, 522, 524, 526, 527, 530, 532, 600, 606, 608, 610, 619, 621, 625, 627, 632, 634, 703, 706, 708, 709, 714, 723, 724, 755, 757, 761, 801, 808, 818, 820, 900, 902, 905, 915, 919, 920, 931, 933, 961, 965, 970, 972,**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **11**

CHAPLIN—(2 hr. 22 min.; 1992) Reviewed in this issue. Opening December 25. PG-13.

CLOSE TO EDEN—(1 hr. 46 min.; 1992) In Mongolian and Russian with English subtitles. Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **36, 59, 523, 533, 606, 618**

★**THE CRYING GAME**—(1 hr. 52 min.; 1992) Neil Jordan's new movie turns into a wonderful ride once it gets going. Jordan's subject parallels that of his earlier *Mona Lisa:* the pull of sexual obsession, the frightening, ambiguous lure of perverse desires. Jordan wants to lead us through obsession to love and the responsibilities of love. His great theme is loyalty. Outside Belfast, a group of IRA terrorists, using a good-looking blonde (Miranda Richardson) as a lure, kidnap a black British soldier, Jody (Forest Whitaker), and hold him hostage. But as the days pass, Fergus (Stephen Rea), the IRA volunteer assigned to look after Jody, develops a rapport with him. Stephen Rea, a leading Irish theater actor, has the kind of complex face—a mix of hard and soft features—that grows more interesting the longer you look at it, and Forest Whitaker, even when tied up and hooded, uses his big, soft body expressively. The IRA hostage scheme ends in disaster, and Jody is killed. Fergus, who escapes the debacle, runs to London and blends into the crowd, taking a job as a workman. He goes to look up the girlfriend of his fallen friend. Dil (Jaye Davidson) is a tall, skinny stunner, demanding and changeable as a leopard—playful, peremptory, and then utterly needy. But Jordan has an amazing surprise, and what had seemed a conventionally turbulent romantic situation suddenly becomes a comically and ironically turbulent romantic situation. As Fergus's IRA buddies track him down in London and attempt to involve him once again in their hapless schemes, the fatalistic tone of the narrative grows more extreme. Yet the violence at the end feels poetically right. (12/7/92) NR. **3, 79**

DAMAGE—(Running time and rating unavailable at press time; 1992.) Reviewed in this issue. Opening December 23.

THE DISTINGUISHED GENTLEMAN—(1 hr. 45 min.; 1992). Eddie Murphy, a minor-league con man, ends up a congressman in Washington. He's all ready to work the perks to the max once he takes office, but his heart—and other parts of his body—tell him to do otherwise. With Sheryl Lee Ralph, Charles Dutton; directed by Jonathan (*My Cousin Vinny*) Lynn. R. **11, 19, 26, 34, 36, 44, 66, 85, 150, 152, 157, 158, 159, 160,**

208, 210, 211, 213, 216, 221, 222, 300, 301, 305, 306, 317, 318, 322, 406, 500, 505, 510, 512, 513, 514, 523, 526, 530, 532, 601, 606, 608, 610, 613, 619, 621, 625, 636, 639, 700, 706, 714, 718, 722, 724, 755, 760, 761, 803, 810, 815, 901, 902, 903, 905, 917, 919, 933, 938, 951, 952, 953, 962, 964, 965

THE EFFICIENCY EXPERT—(1 hr. 25 min.; 1992) Anthony Hopkins takes a hard look at the cold corporate machine as Errol Wallace, a management consultant whose efforts to streamline the failing Ball moccasin factory are unwittingly foiled by the company's warm and quirky employees. PG. **43**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55**

FELLINI'S INTERVISTA—(1 hr. 48 min.; 1992) In Italian with English subtitles. In a film within a film, Federico Fellini recounts his earliest memories of the gigantic Cinecitta studios, where he has worked for most of his artistic career. As a Japanese documentary team visits Fellini on the set, the director discusses his films and the actors who starred in them. NR. **81**

A FEW GOOD MEN—(2 hr. 18 min.; 1992) Tom Cruise stars in this military courtroom drama as a glib young lawyer assigned to defend two Marines accused of murder. On his defense team is Demi Moore, a scrupulous lieutenant commander who goads him into uncovering the real culprits. Adapted by Aaron Sorkin from his Broadway play. With Jack Nicholson and Kevin Bacon. R. **10, 19, 25, 31, 61, 67, 85, 155, 217, 219, 300, 304, 313, 319, 406, 503, 507, 517, 527, 532, 600, 610, 612, 625, 702, 707, 724, 761, 809, 915, 920, 937, 972**

FLIRTING—(1 hr. 40 min.; 1992) Australian writer/director John Duigan continues the story begun in his sweet coming-of-age film *The Year My Voice Broke*. Still an outcast but now attending an all-boys boarding school, lead character Danny Embling (Noah Taylor) finds a kindred spirit in the daughter of an African university professor. With Thandie Newton and Nicole Kidman. NR. **21, 43**

★**GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. (10/12/92) R. **11, 19, 26, 46, 58, 511, 521, 523, 533, 621, 709, 762, 916, 950, 952**

HOME ALONE 2: LOST IN NEW YORK—(1 hr. 53 min.; 1992) Writer-producer John Hughes and director Chris Columbus use all their considerable resources to produce exactly the same elements (clever, droopy-eyed boy alone; bumbling robbers; elderly scary person who turns out to be good) that made the first movie a huge hit. There's also the layers of sentiment wrapped around a core of violent sadism. The film is actually fairly boring up to the moment when Macaulay Culkin begins playing his tricks (clobbering, crushing, burning) on Joe Pesci and Daniel Stern. Once that begins, the only fun is to wonder how much the two men got paid to humiliate themselves so throroughly and whether it could possibly be worth it. PG. **8, 19, 31, 38, 59, 68, 83, 91, 150, 152, 155, 158, 160, 204, 206, 208, 210, 211, 214, 217, 218, 219, 221, 222, 300, 302, 303, 304, 306, 313, 315, 317, 319, 322, 401, 406, 500, 502, 503, 504, 505, 506, 509, 513, 514, 516, 517, 530, 600, 606, 608, 610, 611, 612, 619, 621, 625, 632, 705, 706, 708, 709, 715, 723, 756, 759, 761, 802, 809, 816, 818, 821, 900, 901, 902, 903, 904, 912, 918, 919, 922, 933, 934, 937, 950, 961, 965, 967, 972**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant-Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister, Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87, 638**

★**HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **15, 38, 61, 620, 623, 633, 969**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3**

JENNIFER 8—(2 hrs. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **10, 18, 24, 36, 51, 65, 160, 215, 219, 304, 307, 308, 309, 315, 406, 512, 517, 524, 616, 618, 621, 625, 634, 702, 820, 906, 912, 967**

★**JOHNNY STECCHINO**—(1 hr. 45 min.; 1992) In Italian with English subtitles. That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **11, 63, 719**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **6, 19, 25, 38, 48, 87, 507, 511, 515, 521, 533, 606, 608, 634, 705, 801, 805, 817, 912, 936, 953, 964**

LOVE FIELD—(1 hr. 44 min.; 1992) On November 22, 1963, a Texas housewife leaves home to attend the funeral of President Kennedy in Washington. At the same time, a black man travels through Dallas with his young daughter en route to Philadelphia. On a Greyhound bus trundling through the South, the three become unlikely traveling companions headed toward self-discovery. PG. **62**

★**THE LOVER**—(1 hr. 43 min.; 1992) Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover*, one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (11/9/92) R. **50**

★**MALCOLM X**—(3 hrs. 21 min.; 1992) Spike Lee's massive, hero-worshiping Hollywood biopic re-creates one of the central stories of black America. There are some evasions and a few empty, grandstanding passages, but most of it is rock solid—stirring, emotionally challenging, and even funny. Malcolm is a black man struggling for manhood in a country allowing very little of it to blacks, but it's the triumph of this movie that Malcolm always seems like a struggling *person* rather than a symbol. Lee takes his hero sternly and cleanly through the stages of his self-creation, and Denzel Washington plays Malcolm with tremendous concentration combined with an essential modesty that is very pleasing. Washington consistently underplays, and his charm makes Malcolm less angular and abrupt as a personality. Renovating the decades-old Arnold Perl–James Baldwin screenplay, Lee has the sense to portray Malcolm's early wicked days in their own sensually seductive terms rather than in the disapproving light of the mature Malcolm. He handles the puritanical Black Muslim doctrines without sarcasm, though he soft-pedals some of the wilder historical claims that Malcolm embraced and reduces Malcolm's personal misogyny, laying it off on the hypocritical, womanizing Elijah Muhammad. The scenes of Malcolm's work as a Black Muslim organizer may be relatively austere, but they crackle with the excitement of Malcolm's attacks on white hypocrisy. It's only after Malcolm breaks with Muhammad and heads east to Mecca that the film stiffens up. The epilogue, which kicks off the selling campaign for the movie, is disgraceful. With Delroy Lindo, Kate Vernon, Albert Hall, and, as Elijah Muhammad, Al Freeman Jr. (11/23/92) PG-13. **10, 20, 24, 33, 60, 67, 85, 91, 152, 157, 158, 159, 160, 203, 210, 211, 213, 218, 220, 221, 300, 307, 310, 314, 318, 406, 505, 510, 512, 514, 523, 528, 530, 601, 606, 608, 610, 612, 617, 621,**

625, 706, 723, 724, 753, 755, 762, 803, 815, 818, 820, 901, 902, 903, 905, 911, 919, 922, 962, 965, 971

★THE MATCH FACTORY GIRL—(1 hr. 10 min.; 1992) In Finnish with English subtitles. Finnish writer-director Aki Kaurismaki's 70-minute movie, completed in 1989, is just about perfect. Iris (Kati Outinen), a woman perhaps in her mid-twenties but no longer young, lives with her mother and her stepfather, who whacks her every once in a while. Iris has a nondescript face that has one unusual characteristic—it's completely unguarded. She gets picked up by a man in a bar who leaves money for her in the morning and refuses to see her again. At her job, in a drab matchbox factory in Helsinki, she watches the boxes fall out of the machinery into rows. If the label on one of the boxes is falling off, she puts it on. Iris is a bare economic integer—average worker—but her label is falling off, too. Kaurismaki doesn't treat her as a prisoner of the system but as a woman who first collaborates in her own victimization and then frees herself. *The Match Factory Girl* is horribly funny and satisfying. (11/16/92) NR. **81**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **400, 511, 515, 521, 533, 606, 608, 618, 621, 714, 801, 805, 907, 908, 918, 932, 950, 952, 964, 966**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. (10/5/92) R. **41, 601, 969**

THE MUPPET CHRISTMAS CAROL—(1 hr. 20 min.; 1992) Michael Caine spends the holidays with Kermit the Frog, Miss Piggy, and the Muppet menagerie in a musical adaptation of the Charles Dickens classic. Original songs by Paul Williams. G. **219, 302, 307, 517, 625, 634, 724**

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★NIGHT AND THE CITY—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 53, 959, 969**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community. (10/12/92) PG-13. **6**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **24, 33, 52, 67, 89, 150, 152, 157, 158, 159, 160, 200, 204, 214, 217, 218, 219, 221, 300, 302, 303, 310, 314, 319, 406, 503, 505, 507, 510, 517, 522, 530, 606, 608, 610, 618, 634, 705, 706, 707, 714, 723, 724, 761, 800, 816, 819, 900, 904, 906, 907, 908, 910, 912, 915, 919, 933, 950, 952, 965, 966**

THE QUARREL—(1 hr. 28 min.; 1992) A distinguished rabbi and a Yiddish writer, both survivors of the Holocaust and estranged friends from childhood, lock horns in an intellectual debate between the secular and religious. NR. **45, 534**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) The characters lying in their own blood curse one another with extravagant virtuosity. Quentin Tarantino's first film, a self-conscious piece of art-pulp, is about a jewel heist that comes apart. Some good bits by Harvey Keitel and Steve Buscemi. (11/9/92) R. **10, 19, 49**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. After a richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 38, 62, 85, 214, 219, 302, 304, 311, 315, 400, 501, 505, 516, 524, 527, 533, 601, 606, 608, 610, 612, 616, 625, 638, 702, 703, 706, 709, 724, 755, 761, 802, 808, 809, 820, 916, 920, 937, 961, 965, 967, 970, 972**

SCENT OF A WOMAN—(2 hr. 29 min.; 1992) Reviewed in this issue. Opening on December 23. R.

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **533, 620, 623, 633, 807, 969**

★TOUS LES MATINS DU MONDE—(1 hr. 54 min.; 1991) In French with English subtitles. Alain Corneau's extraordinary production, which won seven Césars for 1991, moves to a far slower and graver tempo than any we are used to. In late-seventeenth-century France, the composer Monsieur de Sainte Colombe (Jean-Pierre Marielle) toils heroically. A genuine though minor Baroque master during the reign of Louis XIV, he is a man of saintlike discipline and simplicity, a tyrant of art, furious, somber, exalted. As played by the overpoweringly virile Marielle, Sainte Colombe has no humor, no small talk, no social instinct; by any standard, he's not a nice fellow. But he gives his soul to art—and to melancholy, which Corneau and writer Pascal Quignard identify with art. Sainte Colombe's music pours out of his grief for his beautiful wife, who died young. Any music that is not inspired by an emotion as profound as his own strikes him as trivial—including that of a brilliant young composer who becomes his student (played in youth by Guillaume Depardieu and later in life by father Gérard). The movie is a considerable achievement in style, although movie directors who embrace austerity seem to lose their sense of humor and proportion. NR. **81**

TRACES OF RED—(1 hr. 45 min.; 1992) Lorraine Bracco is a Palm Beach socialite who puts a spin on a murder investigation when she becomes involved with two detectives assigned to the case. With James Belushi and Tony Goldwyn. Directed by Andy Wolk. R. **19, 59, 906, 908, 959**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **15, 19, 33, 42, 89, 160, 200, 219, 307, 311, 319, 321, 406, 503, 514, 522, 530, 603, 606, 608, 616, 621, 635, 702, 753, 800, 810, 904, 907, 908, 912, 918, 932, 936, 953, 965**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14**

WATERLAND—(1 hr. 35 min.; 1992) There may be an audience somewhere for the glum seriousness of this movie, based on the Graham Swift novel, but we don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. (11/9/92) R. **81, 807**

REVIVALS

ALL ABOUT EVE—(2 hrs. 18 min.; 1950) Bette Davis said that if she was remembered for only one movie, she hoped it would be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars for both writing and directing it; George Sanders won one as Best Supporting Actor. **1**

THE LAST METRO—(2 hrs. 13 min.; 1980) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **9**

SPELLBOUND—(1 hr. 51 min.; 1945) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. **9**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

A CHRISTMAS CAROL—*Star Trek*'s Patrick Stewart returns to Broadway with his one-man interpretation of Charles Dickens's classic, in which he plays all 39 characters, from Bob Cratchit to Ebenezer Scrooge. 12/15 through 1/3. Tuesday through Sunday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; 12/17 at 6:45 p.m.; 12/25 at 2 p.m. only; 12/30 at 2 p.m. and 8 p.m.; 1/3 at 3 p.m. only; $45. **Broadhurst Theatre,** 235 West 44th Street (239-6200).

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews now prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200). 2 hrs. 40 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. ● **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Rick Faugno, Gordana Rashovich, Alan North, Peter Gerety, 13-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. Opened: 3/29/92. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. Opened: 2/19/92. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Sivan Cotel, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $42.50 to $60. Opened: 4/29/92. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. Opened: 4/8/92. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Adam Arkin, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. Opened: 4/14/92. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

GYPSY PASSION—A flamenco musical featuring three generations of Spanish gypsies from the town of Jerez. Written and directed by Tomas Rodriguez-Pantoja; choreography by the Gitanos de Jerez; musical and artistic direction by Manuel Morao. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $55. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. Opened: 4/26/92. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Jane Kaczmarek and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Herman Sebek, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Jason Ma, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SEAGULL—Anton Chekhov's comic tale, set in czarist Russia, about the desire for unattainable possessions and people. Translation by David French, direction by Marshall W. Mason. Featuring Jon Voight as Trigorin and Tyne Daly as Arkadina. With John Beal, Danny Burstein, John Franklyn-Robbins, Ethan Hawke, Zane Lasky, Laura Linney, Russel Lunday, Joan MacIntosh, Maryann Plunkett, and Tony Roberts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/10; $20 (for balcony) to $45. National Actors Theatre production at the **Lyceum Theatre,** 149 West 45th Street (239-6280). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Lance Robinson, Rebecca Luker, Adam Grupper, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Wednesday at 2 p.m. and 8 p.m.; Saturday at 2 p.m. and 8:30 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/3; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824). 2 hrs. **IRLS**

THE SHOW-OFF—A revival of George Kelly's 1924 comedy in which a bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family, overturning their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; no matinee 12/9; added performance 12/13 at 7:30 p.m; through 12/13; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). 2 hrs. 40 mins. **IRLS**

SOMEONE WHO'LL WATCH OVER ME—The American premiere of Frank McGuinness's drama about three men—an English college professor, an Irish journalist, and an American doctor—who learn to overcome their differences while being held in a single cell in a Beirut prison. Directed by Robin Lefèvre. With Alec McCowen, Stephen Rea, and James McDaniel. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $40, $45. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

THREE FROM BROOKLYN—A musical-comedy revue written by and starring Sal Richards, exploring the talent that has come from Brooklyn; directed by Jay Harvey; musical direction by Steve Michaels. With Roslyn Kind, Bobby Alto, Buddy Mantia, Adrianne Tolsch, Raymond Serra, and the BQE Dancers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $32.50 to $47.50. **Helen Hayes Theatre,** 240 West 44th Street (307-4100). 2 hrs. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name Is Alice,* about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

AT THE CROSSROADS—A Yiddish domestic comedy with music, written by Harry Kalmanowitz and adapted by Miriam Kressyn; directed by Mark Harborth, with simultaneous English translation. Saturday at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/7; $20. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

A BACKER'S AUDITION—A musical comedy about a Park Avenue socialite who takes over the role of making money for a musical from her late husband; book and lyrics by Douglas Bernstein and Denis Markell; directed by Leonard Foglia. With Sheila Smith, Alice Spivac, Tom Ligon, Charles Goff, Stan Free, Ray Wills, Gretchen Kingsley, Tom Riis Farrell. Opens 12/7. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $30. **American Jewish Theatre,** 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. Opened: 11/17/91. **Astor Place Theater,** 434 Lafayette Street (254-4370). ●

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, Terri Broca, and Kate Confalone. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 3/20. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street, between Second Avenue and Bowery (598-4320). ●

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 1/3; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

CBS LIVE—A mixed-media comedy with video and live music, set in a space-age receiving station where eight actors play roles from slices of *I Love Lucy* and *The Honeymooners;* directed by Thomas White and Bob Bejan. Wednesday and Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. **Minetta Lane Theatre,** 18 Minetta Lane, between West 3rd and Bleecker Streets (279-4200).

CHRISTCHILD—A drama by J.e Franklin about the conflict between an elderly father and his young son in Houston during the Roosevelt years; directed by Irving Vincent. Thursday through Saturday at 7:30 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; $16. A New Federal Theatre production at Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (576-9028).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Bruce McCarty, John Cameron Mitchell, Carole Shelley, and Ralph Waite. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FORBIDDEN BROADWAY—Featuring the seasonal version, *Forbidden Christmas,* with a satire of banal holiday songs, the exploitation of Christmas by show-biz types, and holiday spoofs of Broadway's hit shows; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Dorothy Kiara, Brad Oscar, Craig Wells, and Brad Ellis on piano. Through 12/27, after which *The Best of. . .*returns. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

THE GIFTS OF THE MAGI—An original musical based on O. Henry's short story; book by Mark St. Germain; music by Randy Courts; lyrics by Courts and St. Germain; directed by Scott Harris; choreographed by Janet Watson. With Kathleen Bloom, John Hickok, Eddie Korbich, Lou Williford. Buffet dinner with evening performances. Previews now prior to a 12/10 opening. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30, $45. **Lamb's Little Theatre,** 130 West 44th Street (997-1780).

HELLO MUDDAH, HELLO FADDUH—A musical comedy inspired by the 1960s songs of Allan Sherman, following the life of one mythical hero from birth and bris to Florida retirement and the early-bird special; written by Douglas Bernstein and Rob Krausz; directed and choreographed by Michael Leeds. With Stephen Berger, Tovah Feldshuh, Jason Graae, Paul Kreppel, Mary Testa. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 3 p.m.; Sunday at 2 p.m. and 5:30 p.m.; $35. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

HOME FIRES—A musical about six singers and musicians during World War II who try to get in a USO tour to the front; by Linda Thorsen and William Repicci; directed by Robert Stewart. With Michelle Blakely, Brook Hedick, Erin Hill, Marcy McGuigan, Mary Murfitt, Bill Ullman. Begins 12/9. Wednesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; no evening performance on 12/24 or 12/25; 12/24 at 2 p.m.; 12/27 at 7 p.m.; through 1/3; $22.50, $25. **Playhouse 91,** 316 East 91st Street (831-2000).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $27.50 to $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring two plays in repertory: *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. *The Idiot,* an adaptation of Fyodor Dostoevsky's novel by David Fishelson, who also directs; through 2/12. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/20; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

THE LAMENT FOR ARTHUR CLEARY—A romantic comedy/drama by Dermot Bolger about a young Dubliner who returns home after fifteen years of working in European factories. With Jenny Conroy and David Herlihy. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 12/20; $15 to $25. **Irish Arts Center,** 553 West 51st Street (757-3318).

LIGHTIN' OUT—A musical about the twilight years of Mark Twain, as he relives and rewrites *Huckleberry Finn.* Book, music, and lyrics by Walt Stepp; direction by Kevin Cochran. Featured in the cast are Gordon Stanley, Beth Blatt, Tony Fair, Karen Looze, Rob Roznowski, and Robert Tate. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25. **Judith Anderson Theatre,** 422 West 42nd Street, between Ninth and Tenth Avenues (279-4200).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

CLOSED

MADISON AVENUE—A musical comedy about the boardrooms and washrooms of the advertising business, with scheming account execs and secretaries from Bay Ridge; by Gary Cherpakov; music and lyrics by Robert Moehl; book and lyrics by Paul Streitz. Thursday through Saturday at 7 p.m; Saturday and Sunday at 2 p.m.; $20. **Lone Star Cafe,** 240 West 52nd Street (307-7171).

MAN IN HIS UNDERWEAR—A comedy by Jay Tarses about a middle-aged man who, confronted with children who have outgrown him and a marriage that no longer excites him, takes the unprecedented step of falling in love with a much younger woman. Kevin Dowling directs. With Dann Florek, Robert Joy, Dick Latessa, Debra Monk, Cordelia Richards, Jennifer Van Dyck, Cynthia Vance. Begins 12/9. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; also 12/19 at 3 p.m.; through 12/20; $5. A New Theater Wing production at **Playwrights Horizons,** 2nd-floor Studio Theatre, 416 West 42nd Street (279-4200).

THE MYSTERIES AND WHAT'S SO FUNNY?—A multi-media theater piece written and directed by David Gordon about family life and the life of an artist and the creative process; music by Philip Glass. 12/15 through 1/3. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday and Sunday at 2 p.m.; no performances 12/19, 12/24, or 1/3; $28. **Joyce Theater,** 175 Eighth Avenue, at 19th Street (242-0800).

NEEDLES AND OPIUM—A one-man show by Robert Lepage about rejection, starting with a young man in Paris who tries to reach a New York lover who has jilted him, then on to the experiences of Jean Cocteau and Miles Davis. 12/8, 12/10 through 12/12 at 8 p.m.; $20, $10. Carey Playhouse at the **Brooklyn Academy of Music,** 30 Lafayette Avenue (718-636-4100).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $30 to $32.50. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOËL AND GERTIE—A musical retrospective of the friendship and collaboration between Noël Coward and actress Gertrude Lawrence, with selections from *Private Lives, Red Peppers, Still Life,* and *Blithe Spirit*; devised by Sheridan Morley; direction by Brian Murray. With Jane Summerhays and Michael Zaslow. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 2:30 p.m.; through 12/20; $20. A York Theatre Company production at the **Theatre at Saint Peter's Church,** Citicorp, Lexington Avenue at 54th Street (534-5366).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OFF-BROADWAY MELODIES OF 1592—A vaudeville-style musical comedy that pokes fun at the Europeans who colonized the Americas; written and directed by Fred Newman; music by Annie Roboff. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 1/2; $20. **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Street (941-1234).

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Tuesday–Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 12/13; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

ORPHEUS IN LOVE—A modern comic opera based on the myth of Orpheus, about a professor in a small community college who falls in love. Words by Craig Lucas; music by Gerald Busby; Kirsten Sanderson directs. With Bradley Garvin, Belinda Pigeon, Steven Goldstein, Diane Ketchie. Previews now prior to a 12/15 opening. Tuesday through Saturday at 8 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; added performances 12/16 at 3 p.m. and 12/27 and 1/3 at 7:30 p.m.; no performance 12/24; through 1/3; $26 to $32. **Circle Repertory Company,** 99 Seventh Avenue South, at West 4th Street (924-7100).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Allen Schoer. With Anthony Cummings, Mary Kay Adams, Don Howard, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; $35, $37.50. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (239-6200).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038 or 967-9077).

REPERTORIO ESPAÑOL—December performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother* (simultaneous translation at some performances); Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?*; Federico García Lorca's *Blood Wedding*; $20. These Spanish-language performances are varied during the month. Gramercy Arts Theatre, 138 East 27th Street (889-2850).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (11-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Lorraine Serabian, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Chekhov's comic tale, set in 1940s Hollywood with a cast of twelve. Adapted and directed by A. M. Raychel. With Maggie Scott, Erich Schmidt, Peter Lucas, Tatyana Yassukovich. Wednesday, Thursday, and Saturday at 8 p.m.; also 12/12 and 12/19 at 3 p.m.; through 12/19; $15. **Theatre-Studio,** 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Robert Klein, Patrick Fitzgerald, John Vickery, Julie Dretzin, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s talented John Leguizamo creates a spic-tacular one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; through 1/24; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

STEPHANIE MILLER: RADIOACTIVE—A one-woman musical comedy that touches on the topics of sex, the Church, and PMS; directed by Matt Penn; choreographed by Jamal Graves. Begins 12/11. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; no performance 12/24; through 1/10; $15. **Actor's Playhouse,** 100 Seventh Avenue South (564-8038).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven

Sennett, Marceline Hugot, Marcus Olson. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; $30. **Theatre Row,** 424 West 42nd Street (279-4200).

WORDS DIVINE—An English adaptation of Ramon del Valle Inclan's *Divinas Palabras,* about the conflict between religious and societal values; directed by Max Ferra; music by William Harper. With Ofelia Medina. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/13; $20. **Intar,** 420 West 42nd Street (695-6551).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

WOYZECK—Georg Büchner's 1836 drama about an ordinary man who is driven to violence by unseen voices and bourgeois society; directed by JoAnne Akalaitis. Tuesday–Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/27; $35. **Joseph Papp Public Theater/Newman,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

ANNA CAPPELLI—A one-woman black comedy by Annibale Rucello about a schizophrenic (Olga Bagnasco) who is obsessed by religion and her lover; directed by Stephen Strimpel. Thursday through Saturday at 8 p.m.; through 12/12; $10. **Samuel Beckett Theatre,** 412 West 42nd Street (731-6392).

THE BABY: A FAIRY TALE FOR GROWN-UPS—A drama about a man who finds an enchanted baby in a cabbage on Christmas Eve; written and directed by Paola Bellu. With Tomas Arana. Thursday through Sunday at 7:30 p.m.; through 12/20; $12. **La MaMa's Annex Theater,** 74A East 4th Street (475-7710).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

BATTERY—A love story by Daniel Therriault that takes place in a repair shop; directed by Joseph Ditrinco. With Brian McDaniel, Jennifer Pepperman, Danny Longo. Thursday through Sunday at 8 p.m.; through 12/13; $10. **John Houseman Studio Theatre,** 450 West 42nd Street (841-1763).

BUTTERCUP—A drama by Carey D. Barney based on actual child-abuse cases in New Jersey and California; directed by Alexa Kelly. 12/11 through 12/20, returning 1/7 through 1/11. Thursday through Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; $10. **Pulse Ensemble Theatre,** 870 Sixth Avenue (213-0231).

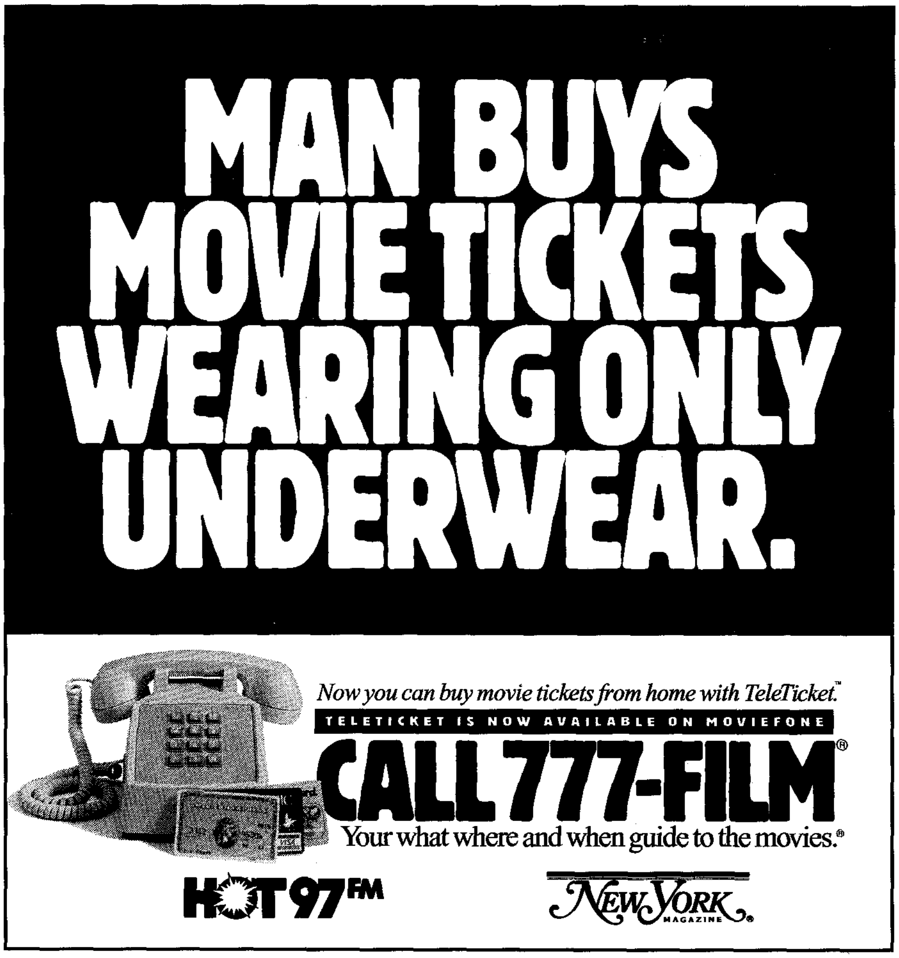
A CHRISTMAS CAROL—A musical adaptation of the Charles Dickens classic; book and lyrics by Michael Hulett; music by Doug Yetter; direction by Margaret Mancinelli; musical direction by Mark Taylor. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 7 p.m. (except 12/20); through 12/20; $15. **Westbeth Theatre Center,** 151 Bank Street (996-7287).

DIRT and **SIGHTLESS AT DAWN**—Two one-act dramas by Michael John Garcés about miscommunication between couples; directed by Louis Moreno. Monday, Thursday through Saturday at 8 p.m.; through 12/12; $8. **Westbeth Theatre Center,** 151 Bank Street (741-0391).

EARLY DARK—A drama by Reynolds Price based on his novella *A Long and Happy Life;* directed by John Grabowski. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/16 at 8 p.m; through 12/19; $10. **The Acting Studio,** 29 East 19th Street (228-2780).

EARNEST IN NEW YORK—An adaptation of Oscar Wilde's *Importance of Being Earnest,* about the shallow lives of the upper classes in New York and Southampton; by Chad Beguelin; directed by Beguelin and David Stefanou. Thursday through Sunday at 8 p.m.; through 12/20; $10. Avalon Theatre Company, 230 East 9th Street (475-4145).

THE FIREBUGS—Max Frisch's satire about a ruthless businessman who becomes the target of arsonists; directed by Vera Beren. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/19; $12. **The 29th Street Playhouse,** 212 West 29th Street (465-0575).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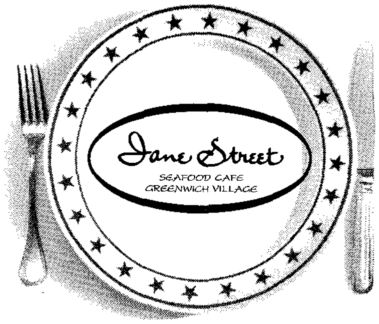

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THEATER

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's classic with a twist, set in contemporary England; directed by Robert Bruce. Previews begin 12/7 prior to a 12/10 opening. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; no performance 12/24 or 12/25; added performances 12/26 at 3 p.m. and 12/27 at 8 p.m.; through 1/24; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

IN THIS ROOM—The Curious Theatre Company presents two one-acts: *The Stain,* by Frank Pugliese, follows a young married couple's struggle to cope with the death of their newborn child; *Blackout,* by Tom McClellan, is a comedic portrait of two strangers brought together by fear and loneliness; directed by Allen Coulter. Tuesday through Saturday at 8 p.m.; through 12/19; $12. **William Redfield Theatre,** 354 West 45th Street (732-2370).

LAKE STREET EXTENSION—A drama by Lee Blessing about three men who deal with issues of incest and political repression in a basement; directed by Jeanne Blake. Thursday through Saturday, Monday at 8 p.m.; Sunday at 3 p.m.; through 12/20; $12. A Signature Theatre Company production at **Kampo Cultural Center,** 31 Bond Street (279-4200).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

LOOSE ENDS—A love story by Michael Weller about how people meet, fall, and fail in love; directed by Michael Koegel. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/16 and 12/21 at 8 p.m.; 12/20 at 7 p.m.; through 12/21; $10. A Lightning Strikes Theatre Company production at **Synchronicity Space,** 55 Mercer Street (925-3967).

MARRY ME A LITTLE—Stephen Sondheim's musical about two New Yorkers alone in their own apartments on a Saturday night; conceived by Craig Lucas and Norman Rene; directed by Alex Dmitriev; musical direction by Steven D. Bowen. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/13; $12. A Triangle Theatre Company production at the **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

THE MERRY WIVES OF WINDSOR—Shakespeare's comedy about jealous husbands, drinking, wooing, and wenching has a woefully realistic ring today; directed by Paul Todaro. Wednesday through Saturday at 8 p.m.; through 12/19; also 1/6 through 1/23; $10. An Independent Theatre Company production at **House of Candles Theatre,** 99 Stanton Street (353-3088).

MURDER IN COMPANY—A drama about a group of English actors who must find the murderer among them; directed by Robert Rutan. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/12; $10. **Prometheus Theatre,** 239 East 5th Street, between Second and Third Avenues (477-8689).

MY ANCESTORS' HOUSE—A drama by Bina Sharif about a New Yorker who feels ambivalent about traditions when she returns to Pakistan; directed by Francisco G. Rivela. With Madhur Jaffrey. Thursday through Sunday at 8 p.m.; through 12/20; $10. **Theater for the New City,** 155 First Avenue (254-1109).

O'KEEFFE!—A one-woman show, written and performed by Lucinda McDermott, about the life of the great American painter Georgia O'Keeffe; directed by Roger Mrazek; music by Jonathan Piro. Monday at 8 p.m.; through 12/21; $10. **Third Step Theatre,** 412 West 48th Street (420-0218).

OR, AND THEREFORE—A series of comic male/female dialogues that looks at how women are constrained by language, history, men, and themselves; directed by Robert Press. Thursday through Sunday at 8 p.m.; through 12/20; $10. A Living Theatre production at **Union Square Theatre,** 100 East 17th Street, Union Square West (334-8402).

PERSEPHONE—A romantic comedy by Maggie Kulik based on the Greek myth explaining winter; directed by Dan Roentsch. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/20; $10. A Promethean Theatre Company production at **Sanford Meisner Theatre,** 164 Eleventh Avenue (749-7271).

THE RETURN OF THE RAVEN AND OTHER STORIES—A vaudeville-style musical comedy with vignettes on racial tension, homophobia, and media sensationalism, performed by Wise Guise: The Craig, Scott, Juan & Dan Show. Thursday through Sunday at 8 p.m.; through 12/20; $8. **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SCREWBALL COMEDIES—Four of George Bernard Shaw's "Tomfooleries": *The Music-Cure,* directed by Robert Caccomo, and *Great Catherine,* directed by Harvey Cort; in repertory with *Passion, Poison & Petrifaction,* directed by Barbara Vann, and *Press Cuttings,* directed by James Barbosa. Thursday and Friday at 8 p.m.; Saturday at 7 and 9:30 p.m.; Sunday at 4 and 7 p.m.; through 12/13; $5 to $15. **Medicine Show,** 81 East 2nd Street (254-3566).

SISTERMUSIC—A comedy written and directed by Carol Polcovar about a man who follows his bisexual wife to a women's-music festival and is mistaken for a lesbian. Thursday–Saturday at 8 p.m.; through 12/19; $15. **Kraine,** 85 East 4th Street (779-3051).

STEALING FIRE—A modern adaptation of the Procne-and-Philomela myth by Diana Son; direction by Deborah Oster Pannell; music by Joy Askew. Thursday through Sunday at 8 p.m; through 12/13; $10. A New York Ensemble Workshop and Under One Roof production at **Soho Rep,** 46 Walker Street (353-0719).

TIMES SQUARE ANGEL—Charles Busch's comedy about a New York nightclub chanteuse who is visited by an angel on Christmas Eve in 1948 and given a chance to mend her ways; directed by Kenneth Elliott. Thursday through Sunday at 8 p.m.; also Saturday at 10:30 p.m.; through 12/20; $10. A Theatre-in-Limbo production at **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

TWELFTH NIGHT—Shakespeare's comedy, directed by Gus Kaikkonen, with Robert Mooney as Malvolio and Linda Larson as Viola. 12/10, 12/11, and 12/18 at 8 p.m.; 12/12, 12/20, 12/26, 12/27, and 1/2 at 2 p.m. and 8 p.m.; 12/31 at 8 p.m. (with New Year's Eve party $25); through 1/2; $10. **The Riverside Shakespeare Academy,** 316 East 91st Street (369-2273).

A WEEKEND NEAR MADISON—A drama by Kathleen Tolan about five people who meet for their college reunion in 1979, and come to terms with their sexuality; directed by Rosemary Ricchio. Begins 12/14. Monday and Friday at 8 p.m.; Tuesday, Wednesday, and Thursday at 6 p.m. and 8:30 p.m.; through 12/18; $10. A Winsome Production Group piece at **The Column Theatre,** 48 West 21st Street (879-2848).

WILDER, WILDER, WILDER—THREE BY THORNTON—Three short plays by Thornton Wilder about stressful family and other relationships: *The Long Christmas Dinner, The Happy Journey,* and *Pullman Car Hiawatha;* Edward Berkeley directs a cast of fifteen. Opens 12/7 at 7 p.m. Wednesday through Monday (except Sunday) at 8 p.m.; Sunday at 3 p.m.; no performances 12/23, 12/24, or 12/25; through 12/28; $15. A Willow Cabin Theatre production at **Harold Clurman Theatre,** 412 West 42nd Street (886-1889).

WINGS THEATRE COMPANY—*Accord of Angels,* a Christmas comedy by Frederick Timm about three lost souls who come together in a midtown church. Tuesday through Friday at 8 p.m.; through 12/23. *Looking Glass,* a comedy by David Michael Gallagher in which a porn star tries to reform and a Georgia graduate of Jerry Fallwell's Bible College tries to survive New York and drag queens; directed by Jeffery Corrick. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m.; and 7 p.m.; through 1/24; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ANNE BLODGETT—Recent landscape paintings; through 12/19. Marbella, 28 E. 72nd St. (288-7809).

PETER CAIN—Recent paintings based on a photograph of a Mercedes Benz; through 1/28. Marks, 1018 Madison Ave. (861-9455).

JON CLARK/PAUL STANKARD—Glass statues of faceless figures inspired by ancientcultures/Miniature glass triptychs that depict different stages of a flower's life cycle. Through 12/31. Kaplan Modern, 969 Madison Ave. (535-2407).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings. Through 1/9/93. Gagosian, 980 Madison Ave. (744-2313).

BRUCE EDELSTEIN—Sculpture with figurative elements; through 12/19. Cade, 1045 Madison Ave. (744-2313).

JANE EGAN—New boxes and assemblages that are a reflection on Americana, past and present; through 1/9. CDS, 76 E. 79th St. (772-9555).

LYONEL FEININGER—Ninety drawings executed between 1892 and 1911, during the artist's journeys to Paris; through 1/31. Moeller, 52 E. 76th St. (988-8483).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

HELEN FRANKENTHALER—New abstract paintings; through 12/17. Knoedler, 19 E. 70th St. (794-0550).

DAMIEN HIRST—Recent "spot" paintings and an installation of shelving covered with medicine bottles and other objects titled "Pharmacy"; through 1/28. Cohen, 1018 Madison Ave. (628-0303).

JOEL JANOWITZ—Recent still-life paintings; through 12/23. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

WILHELM LEHMBRUCK—Figurative sculpture in cast stone, bronze, and terracotta, executed between 1910–17; through 1/16. Werner, 21 E. 67th St. (988-1623).

MARK LEITHAUSER—Recent paintings, watercolors, drawings, and prints; through 12/19. Coe Kerr, 49 E. 82 St. (628-1340).

NANCY MITCHNICK—A series of still-life paintings in which light bulbs serve as metaphors for people and human relationships; through 12/14. Friedman, 980 Madison Ave. (472-1527).

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

FRANCISCO TOLEDO—Paintings, watercolors, and prints, including works from the 1970s, when he was living in New York; through 12/23. Martin, 23 E. 73rd St. (288-2213).

SQUIRE VICKERS—Paintings executed between 1915–1930 by this artist (1872–1947) who was the designing architect of the New York subway system; through 1/30. Shepherd, 21 E. 84th St. (861-4050).

C.C. WANG—Recent calligraphic works in ink on paper by this 85-year-old Chinese painter; through 12/24. Wender, 3 E. 80th St. (734-3460).

57th Street Area

KAREL APPEL—New paintings on canvas, relief paintings on wood, paintings on paper, and large-scale drawings; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

JOSE BEDIA—An installation on the theme of the discovery of America by Columbus; through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

KENT BELLOWS—Meticulously-rendered figure drawings; through 12/31. Tatistcheff, 50 W. 57th (644-0907).

CAROL BROWN—An installation of miniature mixed-media sculptural reliefs; through 12/23. Haime, 41 E. 57th St. (888-3550).

SANTIAGO CARDENAS—Recent still-life paintings; through 12/19. Adler, 41 E. 57th St. (308-0511).

STUART DAVIS—Paintings and works on paper spanning the American modernist's career; through 12/31. Ulysses, 41 E. 57th St. (754-4666).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement. Through 1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

LUIS GORDILLO—Recent paintings that combine abstract shapes and jittery lines, evoking a fusion of the organic and the man-made; through 1/2. Marlborough, 40 W. 57th St. (541-4900).

DAN GRAHAM—An installation titled "House and Garden" that includes a full-scale pavilion, models of pavilions, and project drawings; through 1/2. Goodman, 24 W. 57th St. (977-7160).

MICHAEL HAFFTKA—Recent large-scale prints; through 12/31. Ryan, 24 W. 57th St. (397-0669).

ELLSWORTH KELLY—Recent minimal paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

LEON KROLL—A survey of landscape, figurative, and still-life paintings by this artist (1884–1975) who studied with the American Impressionist John H. Twachtman and whose career was launched by the Armory Show of 1913; through 1/9. ACA, 41 E. 57th St. (644-8306).

WALT KUHN—Paintings of clowns, show girls, acrobats, and other performers; through 12/31. Midtown Payson, 745 Fifth Ave. (758-1900).

WIFREDO LAM—Works on paper from 1940–75, by this Cuban Surrealist who died in 1982; through 12/23. Lelong, 20 W. 57th St. (315-0470).

LOUIS LOZOWICK—A retrospective of paintings, drawings, and prints celebrating the centennial of the artist's birth on December 10, 1892; through 12/31. Associated American Artists, 20 W. 57th St. (399-5510).

LOREN MADSEN—A copper sculpture titled "Rack" that is suspended from the ceiling and spans the entire length of the gallery; through 12/23. McKee, 745 Fifth Ave. (688-5951).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

JAMES MOORE—Recent still-life paintings that depict simple table-top compositions of fruits and vegetables and kitchen utensils; through 12/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GIORGIO MORANDI—Paintings, drawings, and etchings that depict his familiar still-life compositions of bottles, vases, and boxes in his studio, plus his lesser-known landscape paintings; through 1/30. Baldacci-Daverio, 41 E. 57th St. (826-4210).

ZORAN MUSIC—Paintings, drawings, and prints from 1970 to the present, by this 83-year-old artist whose themes are drawn from memories of his imprisonment in the Dachau concentration camp in 1944; through 1/30. Krugier, 41 E. 57th St. (755-7288).

FAIRFIELD PORTER—Paintings and drawings of domestic scenes and landscapes from the1950s; through 1/9. De Nagy, 41 W. 57th St. (421-3780).

HERMAN ROSE—A survey of landscape and still-life paintings from the past 20 years, including views from his studio in lower Manhattan, street scenes in Mexico City, and bouquets of flowers gathered in Maine; through 12/19. Fischbach, 24 W. 57th St. (759-2345).

ROBERT RYMAN—Recent grid paintings on fiberglass supports; through 1/9. Pace, 32 E. 57th St. (421-0835).

ART SPIEGELMAN—A survey of his work, including early rare pieces from the 1970s and a detailed exploration of the working process that culminated in the Pulitzer Prize-winning Book, *Maus*; through 1/9. St. Etienne, 24 W. 57th St. (245-6734).

PAT STEIR—New paintings that continue her exploration of waterfall imagery but now executed in vivid colors—often primary or secondary hues on contrasting backgrounds; through 12/31. Miller, 41 E. 57th St. (980-5454).

LEONARD STOKES/JOE NICASTRI—Small collages/Recent sculpture. Through 1/9. McCoy, 41 E. 57th St. (319-1996).

JOHN R. THOMPSON—Black-and-white paintings with irregularly-layered surfaces of enamel, sawdust, and broken pieces of painted wood; through 1/16. Ross, 50 W. 57th St. (307-0400).

JEROME WITKIN—Paintings that depict the artist's interpretations of his recent trip to the Nazi death camps in Poland; through 12/26. French, 24 W. 57th St. (247-2457).

SoHo and TriBeCa

ELAINE ANTHONY—Mixed-media paintings; through 12/19. Haller, 560 Broadway (219-2500).

JENNIFER BARTLETT—Paintings on paper from the "Homan-ji Temple Series"; through 1/16. Cooper, 149 Wooster St. (674-0766).

KARIN BATTEN—Lyrical abstract paintings based on the human form in action; through 1/5. Kelly, 591 Broadway (226-1660).

ADOLF BENCA—Recent figurative paintings; through 1/2. M-13, 72 Greene St. (925-3007).

JOSEPH BEUYS—Selected multiples; through 12/23. Gibson, 568 Broadway (925-1192).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; through 12/19. Engelhorn, 470 Broome St. (966-6882).

LAWRENCE CARROLL—New paintings on boxy, irregularly-shaped canvases; through 12/19. Stux, 163 Mercer St. (219-0010).

CAROL KREEGER DAVIDSON—A bronze installation and paper works; through 12/26. Humphrey, 594 Broadway (226-5360).

SUSANNA DENT/JOAN FINE—Abstract paintings that incorporate letters/Mixed-media sculptures that suggest human forms, Through 12/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

ART

SARI DIENES—Her stone rubbings of headstones, known as "tombstone tracings" and of manhole covers, metal grates, sidewalk surfaces, and American Indian petroglyphs; through 1/30. Harvey, 537 Broadway (925-7651).

LYDIA DONA—Recent paintings; through 12/31. Cugliani, 40 Wooster St. (925-8792).

ROBERT DONAHUE/TERRY SLADE—Recent works on paper/Bronze and glass sculpture; 12/12–1/7. Cast Iron, 159 Mercer St. (274-8624).

LEONARD DREW—New sculpture made with bales of cotton and stained with rust; through 12/19. Thread Waxing Space, 476 Broadway (966-9520).

GEORGE DUREAU/W. STEVE RUCKER—Paintings with allegorical themes, using imagery drawn from Classical mythology, the Baroque period, and the artist's own life/An installation that deals with social and environmental issues. Through 12/23. Roger, 136 Greene St. (966-4017).

GRAHAM DURWARD—Photographs and sculptures that explore ideas of masculinity, using images of Marky Mark, Johnny Carson, and the artist himself; through 1/9. Gering, 476 Broome St. (226-8195).

DON EDDY—Drawings from 1972 to 1992, including New York scenes, still lifes of fruits and vegetables, drawings on photographs taken during travelsin Europe and the Virgin Islands; through 1/6. Hoffman, 429 W. Broadway (966-6676).

TIMOTHY C. ELY—A limited-edition artist's book called *Synesthesia,* with text by West Coast philosopher Terence McKenna; through 1/16. Granary Books, 568 Broadway (226-5462).

KAREN FINLEY—A participatory installation that invites viewers to remember those they have lost to AIDS; through 1/9. Lipton, 67 Prince St. (925-7140).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; through 12/19. Boone, 417 W. Broadway (431-1818).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

ERIC FRIEDMANN—Recent sculpture; through 1/9. Morrison, 59 Thompson St. (274-9059).

DANIEL GREEN—Paintings of New York City subway mosaics; through 12/30. Henoch, 80 Wooster St. (966-6360).

MARCIA HAFIF—A selection of works from her "Table of Pigments," a series of 22-inch square paintings, each a single color and executed with a major pigment used in oil painting; through 12/23. Stark, 594 Broadway (925-4484).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/16. Shafrazi, 130 Prince St. (274-9300).

WILLY HEEKS—Recent paintings and works on paper; through 12/23. Beitzel, 102 Prince St. (219-2863).

CATHERINE HOWE—Recent paintings that combine portraiture with the gestural heroics of Abstract Expressionism to create a visual and metaphorical layering of voices; through 12/19. Theodore, 580 Broadway (274-8260).

YVONNE JACQUETTE—Recent frescoes, monotypes, pastels, and prints; through 12/30. Alexander Editions, 476 Broome St. (925-2070).

RON JANOWICH—Recent paintings that use the circle and lozenge as shapes; through 12/23. Auchincloss, 558 Broadway (966-7753).

JOAN JONAS/RODNEY GRAHAM—New works by both; through 12/23. Hearn, 39 Wooster St. (941-7055).

RICHARD KALINA/DAVID MANN—Recent black-and-white etchings that combine gesture and geometry/New paintings. Through 12/19. LedisFlam, 584 Broadway (925-2806).

MARJUKKA KAMINEN—Recent abstract paintings characterized by layers of thin washes of color; through 12/27. Dannenberg, 484 Broome St. (219-0140).

DEBORAH KASS—Paintings that appropriate the style of Andy Warhol's celebrity portraits, but replace his subjects with images of Barbra Streisand; through 1/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

ED AND NANCY REDDIN KIENHOLZ—A large-scale installation in the the form of of a full-size carousel titled "The Merry-Go-World" that was conceived as a vehicle to examine the world at large and how as individuals within society, our destiny is determined by a "random accident of birth"; through 12/24. Louver, 130 Prince St. (925-9205).

HARRIET KORMAN—New abstract paintings; through 12/23. Lennon, Weinberg, 580 Broadway (941-0012).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Works from his "Water Lilies" series, in enamel on stainless steel/An installation. Through 12/19. Castelli, 420 W. Broadway (431-5160).

JODY LOMBERG—Multi-layered minimal paintings that incorporate knitted fabric; through 12/24. Shainman, 560 Broadway (966-3866).

ANDREW LORD—New ceramic sculpture; through 1/9. 65 Thompson Street, 65 Thompson St. (219-2219).

KEN LUM—Paintings that depict images of street characters taken from newspapers; through 1/16. Rosen, 130 Prince St. (941-0203).

MARK MADEL—New interactive wall pieces in a series titled "Buying Time"; through 12/19. Postmasters, 80 Greene St. (941-5711).

DIANE MAYO/DAVID RANKIN—An installation of Raku-fired ceramic vessels and spheres/Paintings on rag paper; through 12/23. Walls, 156 Wooster St. (982-9800).

WARREN MCARTHUR—Furniture from the 1920s through the 1960s; through 1/16. Ricco/Maresca, 105 Hudson St. (219-2756).

ALAN MCCOLLUM/BARBARA KASTEN—An installation of hollow plaster casts of a dog that was buried in volcanic ash in Pompei in 79 A.D. during the eruption of Mount Vesuvius, taken from a mold made especially for the artist from the original second-generation cast that is on display at the Museo Vesuviano/Recent paintings. Through 12/23. Weber, 142 Greene St. (966-6115).

GRACA MORAIS—Recent figurative paintings by this Portuguese artist; through 12/19. Alan, 524 Broadway (226-5145).

MATT MULLICAN—An installation of chambers that house images, artifacts, and computer-generated video; through 12/19. Gladstone, 99 Greene St. (431-3334).

ODD NERDRUM—Recent paintings of figures in dramatic environments by this Norwegian artist; through 1/9. Thorp, 103 Prince St. (431-6880).

ALBERT OEHLEN—New paintings; through 1/2. Luhring Augustine, 130 Prince St. (219-9600).

RICHARD ONYANGO—Paintings that portray this artist's life in Malindi, Kenya; through 12/31. Ala, 560 Broadway (941-1990).

JANIS PROVISOR—New abstract paintings; through 12/24. Toll, 146 Greene St. (431-1788).

RICHARD PUGLIESE—New abstract paintings; through 1/9. Condeso/Lawler, 524 Broadway (219-1283).

MARKUS RAETZ—New sculptures that combine figurative and abstract elements and are made to be viewed from different positions; through 12/30. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—Pencil drawings, watercolors, and painted-over photographs; through 1/30. Nolan/Eckman, 560 Broadway (925-6190).

GERWALD ROCKENSCHAUB—An installation of backless benches that offers the viewer a choice between looking out the windows or facing the gallery space; through 12/19. Koury, 89 Greene St. (334-5155).

ELENA SISTO—Cartoon-like paintings that address the role of women in society; through 12/23. Van Eck, 420 W. Broadway (219-0717).

ELIN O'HARA SLAVICK/LEXY FUNK—Works that deal with the female body, using the artist's childhood dresses, stockings, photographs, and other materials/Lightboxes, projections, and hanging scrolls. Through 12/24. Franklin Furnace, 112 Franklin St. (925-4671).

ED SMITH/BRIAN YOSHIMI ISOBE—Sculpture and collage drawings/New paintings. Through 12/31. Perlow, 560 Broadway (941-1220).

SAUL STEINBERG—A retrospective of drawings on the theme of the discovery of America; through 1/9. Pace, 142 Greene St. (431-9280).

LYNN UMLAUF—Painted metal and rubber sculpture, and drawings on paper, metal, and rubber, all completed during the past six months at Spanocchia in Tuscany; through 12/19. Penine Hart, 152 Wooster St. (982-0194).

JUAN USLE—New abstract paintings; through 12/19. Good, 532 Broadway (941-8066).

VISWANADHAN—New abstract paintings by this Indian filmmaker and painter; through 12/19. Briet, 558 Broadway (334-0433).

ANDY WARHOL—Paintings completed between 1984 and 1986; through 1/9/93. Gagosian, 136 Wooster St. (228-2828).

JENNY WATSON—Paintings of bowler hats and bottles; through 12/31. Nosei, 100 Prince St. (431-9253).

CARRIE MAE WEEMS—Photography and objects that document the art and culture of the Gullah people of the Georgia Sea Islands; through 12/23. P.P.O.W., 532 Broadway (941-8642).

MATTHEW WEINSTEIN—New paintings; through 12/19. Sonnabend, 420 W. Broadway (966-6160).

Other

GOTSCHO—Sculpture made with articles of clothing, fragments of furniture, and other objects, by this French artist who is also a body-builder; through 1/9/93. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

STEVEN GUARNACCIA/PAOLO GUIDOTTI—Painted wooden masks and hand-wrought iron "shop signs" combining words and images/Painted assemblages of found materials and hand-carved wood. Through 1/10. Illustration, 330 E. 11th St. (979-1014).

DIETER HALL/HANS WITSCHI—Figurative paintings by these two Swiss artists who live in New York; through 1/10. Swiss Institute, 35 W. 67th St. (496-1759).

MILDRED HOWARD—An installation that presents an historical perspective of tap dancing in America; through 12/31. Intar, 420 W. 42nd St. (695-6135), Mon.–Fri. 12–6.

LOIS MAILOU JONES—A retrospective of paintings, drawings, and textile design; through 1/3/93. Schomburg Center for Research in Black Culture, The New York Public Library, 515 Malcolm X Blvd., at 135th St. (491-2200), Mon., Tue., Wed. 12–8, Fri. and Sat. 10–6, Sun. 1–5.

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still life and landscape paintings/Recent jewelry. Through 12/22. Davis & Langdale, 231 E. 60th St. (838-0333).

JAIME PALACIOS—Recent paintings that depict symbolic imagery relating to Pre-Columbian art; through 1/9. Stellweg, 87 E. Houston St. (431-5556).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. at 64th St., in Central Park (360-1309). Interpretations of the wreath by Benepe, Cady, de Croom, Tsirantonakis, Whippo, others; through 1/15.

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by artists of the Hudson River School, including Church, Cole, Cropsey, Durand, Gifford, Hart, Heade, Inness, Whittredge, others; through 1/9.

ELKON—18 E. 81st St. (535-3940). Surrealist works by Bellmer, Dali, De Chirico, Ernst, Giacometti, Miro, Picasso, Tanguy, others; through 12/19.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; through 12/23; "The Craftsman Table," with dining rooms designed by Greene & Greene, Stickley, Wright; through 12/24.

HORAN—35 E. 67th St. (517-9410). "Pitched Black," with works by Johns, Kline, Marden, On Kawara, Serra, Stella, Stout, Warhol, others; through 12/19.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4000), Mon.–Fri. 1–6. "Contemporary Icons From the Sublime to the Fetishistic," with works by Attie, Celmins, Innerst, Nelson, Vath, others; through 12/18.

LA BOETIE—9 E. 82nd St. (535-4865). "The Artist and World War I," with works by Beckmann, Bomberg, Heckel, Lewis, Meidner, Rognoni, Rozanova, Valloton; through 1/15.

NAHEM—56 E. 66th St. (517-2453). Works by Basquiat, Bartlett, Fischl, Guston, Mitchell, Reinhardt, Twombly, others; through 12/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Emerging Sculptors," with works by Edelstein, Erman, Glesta, Lesnewski; through 12/23.

SPANIERMAN—50 E. 78th St. (879-7085). "American Masterworks, 1840–1940," with works by Bellows, Chase, Cropsey, Eakins, Hopper, Sargent, Shinn, Twachtman, others; through 12/31.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Works by young Spanish artists living in New York, including Badiola, Busto, Civera, Irazu, Torres, Usle, others; through 12/31.

STUBBS—153 E. 70th St. (772-3120). Holiday show of works by Cox, Greig, Kyte; through 12/31.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Bluhm, Goldberg, Jensen, Krasner, Nevelson, Ossorio, Resnick, Stamos, others; through 12/19.

YORK—21 E. 65th St. (772-9155). "Determined Realists: The American Pre-Raphaelites," with works by Audubon, Farrer, Heade, J.H. Hill, J.W. Hill, Newman, Richards, others; through 1/30.

57th Street Area

EQUITABLE—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Alone in a Crowd: Prints of the 1930s and 1940s by African-American Artists from the Collection of Reba and Dave Williams," with works by Blackburn, Burroughs, Catlett, Jennings, Jones, Johnson, Lee-Smith, Woodruff, others; 12/11–2/27.

HAIME—41 E. 57th St. (888-3550). Landscape paintings by Larraz, Straus, Tacla; through 12/23.

IBM—590 Madison Ave. (745-6100). "Josef Hoffmann: Designs"; through 1/23/93.

MATHES—41 E. 57th St. (752-5135). "The Pioneering Decade: 1910–1920," with works by Archipenko, Bluemner, Braque, Hartley, Leger, Malevich, O'Keeffe, Sheeler, Weber, others; through 12/31.

PAINE WEBBER—1285 Ave. of the Americas, between 51st and 52nd Sts., Mon.–Fri. 8–6. "Revealing the Self: Portraits by Twelve Contemporary Artists," with works by Aono, Bey, Kim, O'Grady, Sanchez, Tisdale, Vega-Pujol, others; through 12/31.

SHEEHAN—41 E. 57th St. (888-4220). "Manet to Picasso: Works and Drawings from The Brooklyn Museum," with works by Bonnard, Braque, Cassatt, Degas, Manet, Matisse, Picasso, Redon, Renoir, Toulouse-Lautrec, others; through 12/19.

ZABRISKIE—724 Fifth Ave. (307-7430). An exhibition of books and portfolios published by the Eakins Press Foundation; 12/10–1/30.

SoHo and TriBeCa

ARENA—128 Wooster St. (226-1420). Contemporary drawings by Humphries, Levine, Lomberg, Lundsager, Martinelli, Powley, Smart, Tulcensky; through 12/31.

ARTISTS SPACE—223 W. Broadway (226-3970). "Thomas Lanigan-Schmidt: Weep Not For Me But For Your Children (Lazarus and the Jibaro: Epos)"; "Joel Sanders/Scott Sherk: Sighting the Gallery"; "John de Fazio: Divine Comedies"; "Studio in a School: Group Exhibition"; 12/12–1/16.

BLONDIES—72 Thompson St. (431-8601), Tue.-Sat. 2–6. Works by Bradford, Hitch, Mellman, Nebeska, Pinchbeck; 12/12–1/9.

CACCIOLA—125 Wooster St. (966-9177). Small-scale paintings by Axton, Berg, Cyr, Deihl, Palmore, Rivera, Sprague, others; through 12/30.

CAVIN-MORRIS—560 Broadway (226-3768). "10th Anniversary Exhibition," with works by self-taught artists B. Harvey, McCarthy, Monza, Ramirez, Serl, Traylor, Van Maanen, others; through 1/4.

COOPER—155 Wooster St. (674-0766). Works by Gober, Judd, Noland, Stingel, others; through 1/31.

CUTLER—379 W. Broadway (219-1577). "Graf/x, Fine Arts from the Underground (Part I)," with works by Burns, Coleman, Crumb, Cutrone, Griffin, Kelley, Mouse, Roth, Spiegelman, Williams, others; through 1/5.

DAVIDSON—415 W. Broadway (925-5300). Works on the theme of baseball, by Jurinko, Liebovitz, Silverman, others; through 12/23.

DONAHUE—560 Broadway (226-1111). "The Wounded Healer," with works by Azara, Cyphers, Feraru, Lee, Schwartz, Two Trees; through 12/23.

ESMAN—575 Broadway (219-3044). Sculpture and photography by artists who have participated in the Quint Krichman Projects Residency Program in San Diego, including Julius, Smoczynski, Snell, Staccioli, Trakas, Van Munster, Wentworth; through 1/2.

EXIT ART/THE FIRST WORLD—548 Broadway (966-7745). "Fever," with works by Andersen, Burckhardt, Crawford, Gerberm Hall, Koorland, LaBelle, Paine, Stone, Tiravanija, Williams, others; 12/12–1/23.

HELANDER—415 W. Broadway (966-9797). "Obscure Objects of Desire," with works by Gold, Hayden, LeBoff, LaQuier, Martini, Morris, Torreano, Warson; 12/10–31.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

KLEIN—594 Broadway (431-1980). "Ageometry," with works by Davie, Heilmann, Lang, others; through 1/9.

LE CAPELLAINE—252 Lafayette St. (274-9383). Works by Aufiero, Ball, Coyne, Leibowitz, Tomaselli, Westfall, others; through 12/19.

LEDISFLAM—584 Broadway (925-2806). Works by established and emerging Brazilian artists, including Benjamin, Cerveny, Laender, Saldanha, Velloso; through 12/19.

LEONARD—419 Broome St. (226-6709). Works by 16 Argentine artists who are in the artist Guillermo Kuitca's Buenos Aires Studio Workshop Program; through 12/31.

MARCUS—578 Broadway (226-3200). Works by Adams, Cumming, Ess, Friedmann, Innerst, Larmon, Pettibone, Shaver, others; through 12/30.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517). "Abstraction Per Se," with works by Amenoff, Chase, Jensen, Porter, Snyder, Walker, others; through 1/16.

PRETTO—103 Sullivan St. (431-3041). Small-scale works by Allain, Andre, Barry, Benglis, Hopkins, Lewitt, Lethbridge, Obering, Martinelli, Smith, Quaytman, others; through 12/19.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

ROSENBERG—115 Wooster St. (431-4838). Abstract paintings by Bradford, Bumiller, Kuszek, Whitney; 12/10–1/9.

SNYDER—588 Broadway (941-6860). "Esphyr Slobodkina and Friends," with works from the 1930s and 1940s by Bolotowsky, Browne, Drewes, Gallatin, Morris, Shaw, Slobodkina, others; through 1/9.

STEINGLADSTONE—99 Wooster St. (925-7474). "The Naturalist Gathers," curated by Douglas Blau; through 12/19.

TELLER—568 Broadway (941-7335). "The Artists of 30 East 14th Street," with works by Ashby, Barrell, Cikovsky, Davies, Kuniyoshi, Sternberg, others; through 12/31.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Wall Drawings," with works by Eisenman, Munoz, Simmons; through 12/19.

WOOSTER GARDENS—40 Wooster St. (941-6210). Works by Alexander, Brooks, Evans; through 12/23.

Other

ABC NO RIO—156 Rivington St. (718-788-7128), Sat. 12–3. Works by Hanson, Rawlinson, Roy; 12/11–1/3.

CB'S 313—313 Bowery (677-0455), daily 1:30–7. "Just Like Real Life: Artists Approach Nature," with works by Anastasi, Bonfils, Fisher, Gill, Pugh, Ravitch, Walton, others; through 1/9.

WHITE COLUMNS—154 Christopher St. (924-4212). "David Clarkson: New Paintings"; "Ambiguous Pieces," with works by Dickerson, Herzog, Fujiyoshi, Ross"; "White Room Shows," with works by Dodson, Munson, Wilson; 12/11–1/17.

PHOTOGRAPHY

LILI ALMOG—Multi-media photographs that examine the ways in which the image of man has evolved in art over the past 400 years; through 12/19. Visual Arts, 137 Wooster St. (598-0221).

ANDERSON—63 Thompson St. (431-8547). "Sex and Death," with photographs by Lopez-Huici, Jacobson, McNeil, Pihlblad, Zilber; through 12/24.

LILLIAN BASSMAN/MARTIN MUNKACSI—Fashion photographs that appeared in *Harper's Bazaar* from the late 1940s through the early 1960s, plus recent works/Photographs characterized by the use of motion, light, and air, by this sports and fashion photographer who began working for *Harper's Bazaar* in 1934 and died in 1963; 12/10–1/9. Greenberg, 120 Wooster St. (334-0010).

ELLEN CAREY—Recent large-format color Polaroids; through 1/3. Baum, 588 Broadway (219-9854).

LOIS CONNER—Panoramic photographs taken during recent trips to Hong Kong, Taiwan, China, and Japan; through 12/31. Miller, 138 Spring St. (226-1220).

DANZIGER—415 W. Broadway (226-0056). A selection of 19th-century photographs covering the range of subjects and themes of the period, by Cameron, Jones, Le Gray, others; 12/12–1/23.

SALLY GALL—New black-and-white landscape photographs taken in Bali and Scotland; through 12/24. Saul, 155 Spring St. (226-1220).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Photographs of Paris and its surroundings from the end of the 19th century through the 1930s, by Atget, Bing, Brassai, Cartier-Bresson, Kertesz, Man Ray, others; through 12/31.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. "From Sea to Shining Sea, A Portrait of America: Photographs by Hiroji Kubota"; through 1/31.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White."

JEAN KALLINA/JAN HENLE—Photographs of Olana, Frederick Church's home on the Hudson River, and of Montgomery Place, New York/Photographs that document his land sculptures. Through 1/16. Pace/MacGill, 32 E. 57th St. (759-7999).

PEGGY JARRELL KAPLAN—Portraits of performing and visual artists in conjunction with the Tenth Anniversary of the Brooklyn Academy of Music's "Next Wave Festival"; through 12/23. Feldman, 31 Mercer St. (226-3232).

NINA KUO/LEH-CHYUN LIN—Black-and-white photographic montages that depict generational and cultural contrasts in New York's Chinatown/Portraits exploring the lives of Chinatown's senior citizens who were born in Canton; 12/10–10/93. Chinatown History Museum, 70 Mulberry St. (619-4785).

LEE—588 Broadway (966-2676). Photographs taken in 1992 from the files of The Associated Press; through 1/2.

FRANK MAJORE—Black-and-white photographs from 1977 to the present; through 12/30. Solomon, 724 Fifth Ave. (757-7777).

RUDI MOLACEK—An installation of a 6 x 16 foot free-standing photograph based on a Polaroid photograph of flowers, and other large-scale color photographs; through 12/31. Sylvester, 10 Leonard St. (941-0074).

HIROYUKI MATSUMOTO—Color photographs of New York; through 1/2. Nikon, 620 Fifth Ave. (586-3907).

BARBARA MENSCH—Photographs that document her son's growth; through 12/30. Foster Goldstrom, 560 Broadway (941-9175).

MILLER—138 Spring St. (226-1220). Photographs depicting interior spaces by Callis, Eggleston, Evans, Frank, Levinthal, Ruff, others; through 12/31.

RICE—325 W. 11th St. (366-6660). "Layers," with works that use montage, projection, sewing, and other methods of layering images, by Coppola, Garik, Luce, McDonough, Rubin; through 1/3.

SANDER—105 Hudson St. (219-2200). Vintage photographs by Faurer, Levinstein, Model; through 12/31.

SALLY SARLOT/CLEM KALISCHER— Recent photographs of Cuba/A retrospective of black-and-white photographs. Through 1/16. Urdang, 23 E. 74th St. (288-7004).

RODNEY SMITH—Black-and-white landscapes, still-lifes, and portraits; through 1/16. Witkin, 415 W. Broadway (925-5510).

BERT STERN—Photographs of Marilyn Monroe taken in 1962; 12/11–1/23. Staley-Wise, 560 Broadway (966-6223).

WEEGEE—Photographs of New York from Weegee's personal collection; through 1/16. Borden, 560 Broadway (431-0166).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 3/28/93: "Nancy Crow: Work in Transition." Through 3/28/93: "John McQueen: The Language of Containment."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/19/93: "Global Warming: Understanding the Forecast." Through 1/11/93: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 1/10: "Max Weber: The Cubist Decade, 1910–1920." Through 1/24: "Frederic Bazille: Prophet of Impressionism."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps." Through 4/6/93: "From Background to Foreground: Looking at an 18th-Century Wallpaper." Through 4/4/93: "Revolution, Life, and Labor: Soviet Porcelains, 1918–1985."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Note: Museum will close at 4 p.m. on 12/13. Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/25/93: "Robert Rauschenberg: The Early 1950s."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meiji Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." Through 3/7/93: "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre." Through 1/31/93: "Annual Christmas Tree and Baroque Neapolitan Crèche." Through 1/31/93: "Sakura and Plastics by Tomatsu." 12/15–3/14/93: "Tiraz: Inscribed Textiles from Islamic Workshops." 12/15–4/4/93: "Drawing for Design: Christopher Dresser to the Present." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 1/10: "Charles Dickens: A Christmas Carol." Through 4/4/93: "Miniaturists and Printers: Illuminated Books from Venice." Through 4/18/93: "Tranquil Pursuits and Stormy Politics." 12/9–4/1/93: "The Bernard H. Breslauer Collection of Manuscript Illuminations."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/19/93: "Henri Matisse: A Retrospective." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8." Through 2/21/93: "Selections from the Collection." Through 3/7: "Preview: The Nara Convention Hall International Design Competition." Through 1/5: "Projects: Jana Sterbak."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt." Through 12/27: "Mother Goose in New York: McLoughlin Books and the Art of Woodcut Illustration." Through 1/3: "Victorian Pleasures: 19th-Century American Board and Table Games."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. Through 1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 4/11/93: "Wifredo Lam and His Contemporaries, 1938–1952."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . 12/9–2/14/93: "The Geometric Tradition in American Art, 1930–1990." Through 1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 2/21/93: "Photography: Expanding a Collection." Through 1/31/93: "Fables, Fantasies, and Everyday Things: Children's Books by Artists." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland: Painting."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/11 at 2: "The Elisabeth Washburn King Collection of Ancient Greek Coins; The Property of Bryn Mawr College." On view from 12/5. 12/12 at 10 a.m.: "Arts & Crafts and Architectural Designs and Commissions, Including Works from the Domino's Center for Architecture and Design." On view from 12/5. 12/12 at 10 a.m. and 2: "Important 20th-Century Decorative Arts." On view from 12/5. 12/15 at 10 a.m. and 2: "United States Stamps and Covers." On view from 12/12.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 12/9 at 2: "20th-Century Decorative Arts." On view from 12/5. 12/10 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 12/5. 12/14 at 6: "Hollywood Movie Posters." On view from 12/11. 12/15 at 2: "Collectibles and Entertainment Memorabilia." On view from 12/12. 12/15 at 6: "Animation Art." On view from 12/12.

DOYLE—175 E. 87th St. (427-2730). 12/9 at 10 a.m.: "Important Estate Jewelry." On view from 12/5. 12/10 at 10 a.m.: "Decorative Arts and Paintings." On view from 12/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/9 at 10:15 a.m. and 2: "Important Jewelry." On view from 12/4. 12/10 at 10:15 a.m. and 2: "Rugs & Carpets." On view from 12/5. 12/15 at 10:15 a.m. and 2: "Manuscript Americana." On view from 12/11. 12/15 at 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 12/12.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 9

HANDEL AND HAYDN SOCIETY OF BOSTON, Christopher Hogwood conducting. With soprano Sharon Baker, mezzo-soprano Judith Malafronte, altos Derek Lee Ragin and Jonathan Flucker, tenor Douglas Johnson, and basses David Thomas and David Murray. Handel's *Messiah*. Avery Fisher Hall at 7:30. $18–$35.

MUSIC TODAY ENSEMBLE, Samuel Wong conducting. A Martha Graham salute with works by Horst, Copland, others. Merkin Concert Hall at 8. $15.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conducting. "Holidays at the Bachs." Church of the Heavenly Rest, Fifth Ave. and 90th St. (876-1084), at 8. $15.

PETER HIMMELMAN—Symphony Space at 8. $18.50; $20, show day.

DICK GRIFFIN AND JEFF HOYER, trombonists. Alternative Museum, 594 Broadway (966-4444), at 8. $8.

THE BOYS CHOIR OF HARLEM—Holiday music, jazz, gospel, and pop. World Financial Center's Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 6:30.

DAVID SHIFRIN, clarinetist. With Juilliard School students. Works by Francaix and Mozart. N.Y. Public Library's Celeste Bartos Forum, Fifth Ave. and 42nd St. (875-5775), at 12:30. Free.

Thursday, December 10

WESTMINSTER CHOIR, Joseph Flummerfelt conducting. With the Orchestra of St. Luke's and the American Brass Quintet. Traditional carols and Bach's *Christmas Cantata 191*. Carnegie Hall at 8. $15–$50.

NEW YORK PHILHARMONIC, Kurt Masur conducting. With violinist Isaac Stern. Works by Brahms, Dvorak, Bartok, Dukas. Avery Fisher Hall at 8. $10–$75.

THE TALLIS SCHOLARS, a capella ensemble. Works by Lassus, Hassler, others. Alice Tully Hall at 8. $25.

NEW YORK PHILOMUSICA—Works by Bartok, Janacek, Brahms. Merkin Concert Hall at 8. $20.

MARIO BAUZA AND HIS ORCHESTRA—With Graciela and Rudy Calzado, Los Muncequitos de Matanzas, and Nicolas Guillen. Afro-Carribean jazz, folk dance, song, and poetry. Symphony Space at 8. $15–$20.

THE AMERICAN JAZZ ORCHESTRA, David Murray conducting. Works by Murray. Cooper Union, 41 Cooper Square (529-5694), at 8. $20.

CATHEDRAL COMBINED CHOIRS, Bruce Fifer conducting. Handel's *Messiah*. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), at 7:30. $15–$50.

HERB ELLIS AND BUCKY PIZZARELLI, guitarists. With bassist Ray Drummond, drummer Marvin "Smitty" Smith, dancer Buster Brown. Pace Downtown Theater, 3 Spruce St. (346-1715), at 8. $15.

IKUE MORI AND JIM STALEY—Music on multiple drum machines and trombone. Roulette, 228 W. Broadway (219-8242), at 9. $7.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Anne-Marie McDermott, and cellist Jian Wang. Works by Beethoven, Brahms, Chaminade. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, December 11

MITSUKO UCHIDA, pianist. Works by Beethoven, Schumann, Webern, Schubert. Carnegie Hall at 8. $12–$45.

GALA 50TH-BIRTHDAY CELEBRATION FOR RICHARD BROOKS, composer. Harpsichordist Gerald Ranck, guitarist William Zito, percussionist Frank Cassara, violinist Marshall Coid, pianist Mimi Stern-Wolfe, and cellist Theodore Mook. Weill Recital Hall at 8. $7–$15.

ANDRE WATTS, pianist. Works by Mozart, Schubert, Janacek, Liszt, Verdi. Avery Fisher Hall at 8. $17–$35.

BEAUX ARTS TRIO—With clarinetist David Shifrin. Works by Brahms, Haydn, Beethoven. Metropolitan Museum of Art at 8. $25.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Stephen Rogers Radcliffe conducting. Works by Glinka, Mozart, Sibelius. Trinity School, 101 W. 91st St. (741-0011), at 8. $10.

RIVERSIDE CHORAL SOCIETY, Patrick Gardner conducting. Works by Britten and Ramirez. Church of the Heavenly Rest, 2 E. 90th St. (924-0442), at 8. $10.

JUILLIARD SCHOOL CHAMBER ORCHESTRA, Christopher Kendall conducting. Works by Vivaldi, Dallapiccola, Corelli, Respighi. Alice Tully Hall at 8. Free (tickets required).

MUSIC AND DANCE OF CUBA—With dancers Los Munequitos de Matanzas, singer-drummer Orlando "Puntilla" Rios and his group Nueva Generacion. Symphony Space at 8. $15–$20.

ZEENA PARKINS, harpist. An electro-acoustic reconstruction of Debussy's *La Mer*, and more. Roulette, 228 W. Broadway (219-8242), at 9. $7.

MOUNT HOLYOKE COLLEGE CHRISTMAS CONCERT—With the college's Glee Club, Concert Choir, and Chamber Singers. Works by Mechem, Reger, Britten, Rheinberger, others. St. Bartholomew's Church, Park Ave. at 50th St. (517-1660), at 8. $20.

CATHEDRAL COMBINED CHOIRS—Works by Vaughan Williams, Handel, and a carol sing-along. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), at 7:30. $15–$50.

COLUMBIA CANDLELIGHT CONCERT— With Barnard-Columbia Chorus and the St. Paul's Chapel Baroque Orchestra, Gail Archer conducting, harpsichordist Claudia Dumschat. Work by Bach, Schutz, Handel. St. Paul's Chapel, Columbia University, Broadway and 116th St. (854-1540), at 8. $10.

Saturday, December 12

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conducting. With vocalists Judith Nicosia, Antoinette Hardin, Robert Guarino, Mark Moliterno; and harpsichordist Elizabeth Wilson. Handel's *Messiah*. Carnegie Hall at 2:30 and 8. $13.50–$60.

DOROTHY LEWIS-GRIFFITH, pianist. Works by Schumann, Beethoven, Ravel, Chopin, others. Weill Recital Hall at 8:30. $18.

PANKAJ, MANHAR, AND NIRMAL UDHAS—Classical Indian music. Avery Fisher Hall at 8. $15–$50.

CELIA CRUZ, vocalist. With Tito Puente and his Latin Jazz Orchestra, La Sonora Mantancera, Orlando "Puntilla" Rios and his group Nueva Generacion. Alice Tully Hall at 8. $35.

THE HOPEFUL GOSPEL QUARTET—Gospel music. (A live broadcast of the American Radio Company.) Symphony Space at 5:45. $20–$25.

THOMAS YEHUDAH TIRINO, pianist. Works by Tchaikovsky, Diamond, Lecuona, Rachmaninoff, Liszt, others. Merkin Concert Hall at 8. $20–$30.

NEW YORK CHAMBER SYMPHONY OF THE 92ND ST. Y, Richard Hickox conducting. With soprano Andrea Matthews, mezzo-soprano Nancy Maultsby, bass-baritone Jan Opalach, and the Mannes Chamber Singers. Works by Handel, Bach, Corelli. 92nd St. Y's Tisch Center for the Arts at 8. $25–$30.

BEAUX ARTS TRIO—See 12/11.

CENTERFOLD COFFEEHOUSE CONCERTS—Folk music with Jane and Toby Fagenson. Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7–$10.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conducting. Works by Monteverdi, Desprez, Barber, Britten, Rutter, others. St. Ignatius Episcopal Church, West End Ave. at 87th St. (914-763-3453), at 8. $12.

COLUMBIA CANDLELIGHT CONCERT—See 12/11.

STONEWALL CHORALE—Works by Poulenc, Elgar, Corigliano. Fashion Institute of Technology's Haft Auditorium, 227 W. 27th St., at 8. $12–$15.

CAROL LIAN, pianist. Works by Schumann, Brahms, Reilly, Chopin. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 8. $18.

CHERISH THE LADIES—Irish folk music and dance. New-York Historical Society, 170 Central Park West (873-3400), at 7:30. $7.

PHILHARMONIA VIRTUOSI, Richard Kapp conducting. With vocal ensemble Serious Fun. Holiday music by Bach and Handel. World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 6:30. Free.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Works by Haydn, Dvorak, Tchaikovsky. Washington Irving High School, 16th St. and Irving Place (586-4680), at 6. $3.50.

ITZHAK PERLMAN, violinist. With pianist Samuel Sanders. Works by Bach, Prokofiev, Takemitsu, Chausson, Sarasate. Brooklyn College's Walt Whitman Hall, junction of Flatbush and Nostrand Ave. (718-951-4500), at 8. $20–$35.

VLADIMIR FELTSMAN, pianist. Works by Mozart, Scriabin, Mussorgsky. Colden Center, Queens College, corner of Kissena Blvd. and the Long Island Expressway service road (718-793-8080), at 8. $19–$23.

M'LUMBO—The octet mixes jungle sounds, exotic percussion, and tribal chants with freestyle jazz. St. Ann's Church, Clinton and Montague St., Brooklyn (718-858-2424). $13–$15.

Sunday, December 13

VIENNA CHOIR BOYS, Thomas Bottcher conducting. Carols; also works by Buxtehude, Victoria, others. Carnegie Hall at 7:30. $12–$45.

KATHLEEN BATTLE, soprano. With pianist Margo Garrett. Works by Mozart, Schumann, Strauss, Bizet, Herbert. Alice Tully Hall at 8. $40.

CHRISTINA KISS, pianist. Works by Liszt. Weill Recital Hall at 2. $14–$20.

SHOJI MIZUMOTO, flutist. Works by Bach, Beethoven, Piston, Dutilleux, Borne. Weill Recital Hall at 5:30. $10–$12.

NEW YORK PHILHARMONIC ENSEMBLES—Works by Wagner, Schoenberg, Copland, Richard Strauss/Hasenhohrl. 92nd St. Y's Tisch Center for the Arts at 3. $20–$22.50.

LINCOLN CENTER'S CHAMBER MUSIC SOCIETY—World premiere of Fred Lerdahl's *Marches;* also works by Mozart and Dvorak. Alice Tully Hall at 5. $15–$25.

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conducting. With vocalists Louise Wohlafka, Antoinette Hardin, Grayson Hirst, Kevin Deas; and harpsichordist Elizabeth Wilson. Handel's *Messiah.* Carnegie Hall at 2. $13.50–$60.

DAVE MCKENNA, pianist. With vocalist Daryl Sherman. Jazz. Church of the Heavenly Rest, Fifth Ave. and 90th St. (752-1428), at 5. $10.

THE VOICE OF THE TURTLE, Sephardic ensemble. Chanukah concert. Symphony Space at 2. $20.

MARTIN BRUNS, baritone. Works by Schumann, Diamond, Vaughan Williams, Mahler, Busoni, Wolf. Merkin Concert Hall at 8. $10.

NATIONAL MUSIC THEATER NETWORK—Holiday music with Broadway singers, composers, lyricists. Donnell Library Center, 20 W. 53rd St. (621-0619), at 2:30. Free (tickets distributed one hour before performance; first-come, first-served).

RADOUANE LAKTIBI AND QURESHI ROYA—Islamic lute music. Metropolitan Museum of Art at 2:30. $10.

NEW AMSTERDAM SINGERS—With mezzo-soprano Mary Ann Hart and bass Andre Solomon-Glover. Mozart's *Thamos, King of Egypt,* and others. Miller Theatre at 4. $15.

ST. GEORGE'S CHORAL SOCIETY—Seasonal music. St. George's Episcopal Church, 209 E. 16th St. (475-0830), at 4. $12.

CANTICUM NOVUM SINGERS—See 12/12. Today at 3.

METROPOLITAN GREEK CHORALE, George Tsontakis conducting. With sopranos Irene Tsakiris and Christina Andreou, organist Carol Conrad, and the Chamber Orchestra. Holiday music by Bach, Handel, Britten; also traditional Byzantine anthems and carols. Greek Orthodox Church of Annunciation, 91st St. and West End Ave. (724-2070), at 6. $15–$25.

DORIAN WIND QUINTET—Works by Bacewicz, Rossini, Berio, Carter, and Beethoven. Kosciuszko Foundation, Hunter College, 15 E. 65th St. (772-4448), at 2:45. $12.

MENOTTI CHRISTMAS SONGFEST—With fifteen singers, producer Carlo Lifavi Menotti and pianist Floyd Sharp. Operatic works and American songs. Il Teatro, 240 W. 54th St. (245-8045), at 4. $25.

STEPHEN HAMILTON, organist. Works by Handel, Coe, Alain, Bach, and Albright. Holy Trinity, 316 E. 88th St. (289-4100), at 4. $15.

RIVERSIDE'S MESSIAH—With soprano Diana Solomon-Glover, mezzo-soprano Jennifer Arnold, tenor John Morrison, baritone Sang G. Choi, conductor Kent Tritle, organist Timothy Smith, and audience as chorus. Riverside Church, 490 Riverside Drive (222-5900), at 4 (carillon prelude at 3). $10.

GERALD RANCK, harpsichordist. Works by Scarlatti. Ethical Culture Society, 2 W. 64th St. (874-5210), at 3. $10.

WAVERLY CONSORT—"Christmas in the Middle Ages." The Cloisters, Fort Tyron Park (923-3700), at 1 and 3. $28.

GRACE CHORAL SOCIETY OF BROOKLYN, Natalia Rom conducting. Works by Schubert. St. Agnes R.C. Church, Sackett St. and Hoyt St., Brooklyn (718-852-0727), at 4. $9.

BARGEMUSIC—See 12/10. Today at 4. $18.

Monday, December 14

HERMANN PREY, baritone. With pianist James Levine. Works by Schubert. Carnegie Hall at 8. $12–$42.

BENEDETTO LUPO, pianist. Works by Brahms, Schumann, Debussy, Bartok. Alice Tully Hall at 8. $10–$20.

MENDELSSOHN STRING QUARTET—Works by Haydn and Dvorak. Merkin Concert Hall at 7 (cocktails at 6:30). $10.

ASCENSION MUSIC CHORUS AND ORCHESTRA—Handel's *Messiah.* Church of the Ascension, Fifth Ave. at 10th St. (254-8553), at 8. $25.

WORLD FINANCIAL CENTER'S 1992 HOLIDAY SPECTACULAR—With coloratura Maureen McGovern, the Orchestra of St. Luke's, and the New York Choral Artists. Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 6:30. Free.

Tuesday, December 15

LINCOLN CENTER'S CHAMBER MUSIC SOCIETY—See 12/13. Today at 7:30.

ROSSANA TOMASSI GOLKAR, pianist. Works by Brahms, Debussy, others. Weill Recital Hall at 7:30. $10–$50.

ST. LUKE'S CHAMBER ENSEMBLE—With soprano Julianne Baird. Works by Bach. Merkin Concert Hall at 8. $15.

CHAMBER MUSIC AT THE Y—Works by Brahms. 92nd St. Y's Tisch Center for the Arts at 8. $22.50–$25.

NEW YORK STRINGS—With clarinetist Paquito D'Rivera. Works by Gershwin, Ellington, and others. Westside Theatre, 407 W. 43rd St. (315-2302), at 8. $10.

MUSICA VIVA CHORUS AND ORCHESTRA—Handel's *Messiah;* with sing-along. Unitarian Church of All Souls, Lexington Ave. at 80th St. (794-3646), at 7:30. $15.

SAINT THOMAS CHOIR—Handel's *Messiah.* With soprano Christine Brandes, countertenor Drew Minter, tenor Mark Bleeke, baritone Curtis Streetman, and Concert Royal. Saint Thomas Church Fifth Avenue, at 53rd St. (757-7013), at 7:30. $20–$50.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 12/9 at 8: Donizetti's *Lucia di Lammermoor,* Panni conducting; soloists include Anderson, Leech, Fu, Plishka, Christin, Groves, Murray. 12/10 at 8: Donizetti's *L'Elisir d'Amore,* Muller conducting; Battle, Araiza, Oswald, Dara, Uecker. 12/11 at 8: Puccini's *La Boheme,* Fiore conducting; Villarroel, Gustafson, Lima, Croft, Oswald, Cheek, Capecchi, Hanriot, Young, Bahny. 12/12 at 1: Donizetti's *Lucia di Lammermoor;* same as 12/9 except Pons for Fu. 12/12 at 7: Wagner's *Die Walkure* (first performance), Levine conducting; Jones, Norman, Schwarz, Lakes, Morris, Haugland, Neves, Warren (debut), Byrne (debut), Castle, Dever (debut), Hensrud-Kerian (debut), Shaulis, Kelly. 12/14 at 8: Puccini's *La Boheme;* same as 12/11. 12/15 at 8: Donizetti's *Lucia di Lammermoor;* Panni conducting; Rowland (debut), Farina, Pons, Plishka, Shaulis, Groves, Murray.

Amato Opera

AMATO OPERA THEATRE—319 Bowery (228-8200). 12/12 at 7:30; 12/13 at 2:30: Rossini's *Barber of Seville.* $16.

Other

CIRCLE REPERTORY COMPANY—99 Seventh Ave. South (924-7100). 12/15 at 8: Lucas and Busby's *Orpheus in Love.* $30.

NEW YORK GRAND OPERA—Carnegie Hall. 12/9 at 8: Verdi's *Nabucco.* $10–$30.

LYRIC OPERA OF CHICAGO—Marymount Manhattan Theater, 221 E. 71st St. (423-3699). 12/14–12/15 at 8: William Bolcom's *McTeague;* with discussion. $15.

JOHN BROWNLEE OPERA THEATER—120 Claremont Ave. (749-2802). 12/9, 12/11 at 8; 12/13 at 2:30: Perera's *The Yellow Wallpaper.* $10–$15.

DICAPO OPERA THEATER—184 E. 76th St. (288-9438). 12/11 at 8; 12/12–12/13 at 3 and 7. Menotti's *Amahl and the Night Visitors.* 12/15 at 7: "Carolle Singe." $15.

MANHATTAN OPERA ENSEMBLE AND ORCHESTRA—Merkin Concert Hall. 12/13 at 3: Offenbach's *Les Contes d'Hoffmann.* $12.

JUILLIARD OPERA CENTER—Juilliard Theater, 155 W. 65th St. (769-7406). 12/9, 12/11 at 8; 12/13 at 2: Donizetti's *Don Pasquale.* $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21/93. Tickets: $12–$60. 12/9–12/10, 12/15 at 6; 12/11 at 8; 12/12 at 2 and 8; 12/13 at 1 and 5: *The Nutcracker.*

Alvin Ailey American Dance Theater

CITY CENTER—12/9–1/3/93. Tickets: $30–$42. 12/9, 12/11 at 8; 12/10, 12/15 at 7; 12/12 at 2 and 8; 12/13 at 3 and 7:30: Ailey classics, premieres, and revivals.

Ballet Hispanico

THE JOYCE THEATER—Through 12/13. Tickets: $25. 12/9–12/11 at 8; 12/12 at 2 and 8; 12/13 at 2 and 7:30: Modern Latin dance

Other

THE LOFT THEATRE—228 W. Broadway (431-3869). 12/10, 12/12 at 7:30: Margaret Beals in *Teak Room.* 12/11 at 7:30: *4 Images.* $12.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 12/10–12/12 at 8; 12/13 at 3: Reggie Wilson in *The Clearing.* 12/15 at 8: Dan Hurlin in *Quintland (The Musical).* $12.

DANSPACE PROJECT—St. Mark's Church in-the-Bowery, 10th St. and 2nd Ave. (674-8194). 12/10–12/13 at 8:30: Creach/Koester in *1492* and *Rough House* (premieres). $10. 12/11 at 11 p.m.: The New York Improvisation Festival. $8.

WOODPECKERS TAP DANCE CENTER—170 Mercer St. (219-8284). 12/12 at 8: Brenda Bufalino in *The Journal of a Woodpecker, Chapter 8.* $12.

MERCE CUNNINGHAM STUDIO—55 Bethune St. (924-0077). 12/10–12/11 at 9; 12/12 and 12/13 at 8: Janis Brenner in *Layers; After Where We Were, Before We Were Going; Pieces of Trust; Non-Sinatra Songs.* $10.

SUSAN MARSHALL AND COMPANY—The Kitchen, 512 W. 19th St. (255-5793). 12/10–12/12 at 8:30; 12/13 at 3: Contemporary dance. $15.

MOVEMENT RESEARCH—Judson Memorial Church, 55 Washington Sq. South (477-6854). 12/14 at 8: Frank Conversano and Irene Hultman. Free.

FIFTH FLOOR THEATRE—111 Second Ave. (998-1984). 12/12 at 7:30: Second Avenue Dance Company performs choreography by the NYU Tisch School Dance Program students. With Bill T. Jones. Free.

MARK MORRIS DANCE GROUP—Brooklyn Academy of Music Opera House, 30 Lafayette Ave. (718-636-4100). 12/11–12/12, 12/15 at 7; 12/13 at 1: With the Brooklyn Philharmonic Orchestra. Mark Morris's *The Hard Nut,* an adaptation of Tchaikovsky's *The Nutcracker.* $15–$35.

GOWANUS ARTS EXCHANGE—295 Douglass St., Brooklyn (718-596-5250). 12/11–12/12 at 8: *Outback 62.* $9. 12/13 at 7: Staff benefit performance. $10.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 12/10–12/13 at 9: Stephanie Skura & Company in *After She Squawks.* $8. 12/15 at 7:30: Ninth Street Theater in *Spaghetti Dinner.* $6.

LA MAMA—74A E. 4th St. (475-7710). 12/10–12/12 at 10: Richard Move, Robert La Fosse, and Jackie 60 Playhouse in a holiday show. 12/14 at 7:30: Judith Sloan in *An Evening of Wit and Wisdom.* $12 (924-7893).

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: filet of baby red snapper in crispy potato scales, harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

APPLE—17 Waverly Pl., bet. Broadway and University Pl. (473-8888). Casual. Vegetarian-Vietnamese. Spcls: stuffed boneless chicken, crispy seitan with pecans, broiled boneless Vietnamese duck. Res. sug. L Mon.–Fri. 11 a.m.–4:30. Br Sat.–Sun. 11 a.m.–4:30. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

CINECITTA—105 Hudson St. (941-5900). Casual. Italian. Spcls: antipasto, fresh fish, fresh pasta. Res. sug. L and D Mon.–Sat. 11:45 a.m.–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M–E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Private parties for 10–100. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). *107 stories atop Manhattan.* Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

ZUTTO—77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, morami yaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. to 11. **(I)** **AE, CB, DC, MC, TM, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100–200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BOXERS—190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.– Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

INDOCHINE—430 Lafayette St., bet. Astor Pl. and E. 4th St. (505-5111). Casual. French-Vietnamese. Spcls: spicy salad of thinly sliced filet of beef, pan-fried sea bass with pimento sauce, fresh fillet of fish steamed in coconut milk. Res. sug. D only Sun.–Thu. 5:30–midnight, Fri.–Sat. to 12:30 a.m. **(M–E)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, ratatouille, boeuf en daube, grilled duck breast and confit with sweet and aromatic spices. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M–E)** **AE, DC, MC, TM, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11, Sun. 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. Private parties. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., *in Macy's lower level* (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

FRANCISCO'S CENTRO VASCO—161 W. 23rd St. (741-1408). Casual. Spanish. Spcls: 1¼–10 lb lobsters, zarzuela in green or red sauce, seafood or Valenciana paella. Res. nec. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 4–midnight, Sat.–Sun. 1–1 a.m. Guitarist nightly. **(I–M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. Italian-American. Spcls: hazelnut calamari, homemade mushroom ravioli with garlic cream, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–4. L and Br Sat.–Sun. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. 4–10. **(M)** **AE, DC, MC, TM, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9, Sat. 5–8. Private parties for 150. Closed Sun. **(I)** **AE, DC, MC, V.**

TIZIANO—165 Eighth Ave., bet. 18th–19th Sts. (989-2330). Casual. Northern Italian. Spcls: woodburning oven pizza, fresh fettuccine frutti di mare, galleti orbino. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m., Sun. 3–midnight. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO PRESENTS THE DOLL HOUSE—307 East 54th St. (750-1500). Jacket required. American-Italian. Spcls: beer batter shrimp with chutney, rack of lamb Dijonnaise, 1-lb lobster tails. Res. sug. D Mon.–Fri. 6–2 a.m., Sat. from 8. Private parties for 150. Dancing. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FLOWER DRUM—856 Second Ave., bet. 45th–46th Sts. (697-4280). Casual. Regional Chinese. Spcls: firepot, steamed ginger salmon steak, sesame chicken, seasonal dishes naturally seasoned. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–10:30, Fri. to 11:30, Sat. noon–11:30, Sun. 1–10:30. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: roast muscovy duck breast, glazed with honey and soy on rice noodles; smoked and grilled Maine lobster in lobster broth with corn, potatoes and sweet onions; roasted rack of lamb with artichokes, yellow and purple wax beans and tomato oil. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary shrimp pizza with black olives and mozzarella. Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SNAPS—230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Spcls: warm potato cake with gravlax; halibut with braised fennel in pernod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30, Sun. to midnight. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. French provencal. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30. Ent. Cole Porter's own piano Sun.–Thu. 8–1 a.m., Fri.–Sat. 9–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Cocktails, champagne and caviar bar 4:30–1 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D Mon.–Sat. 5–9:30, Sun. to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–2:30 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chiliquiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7

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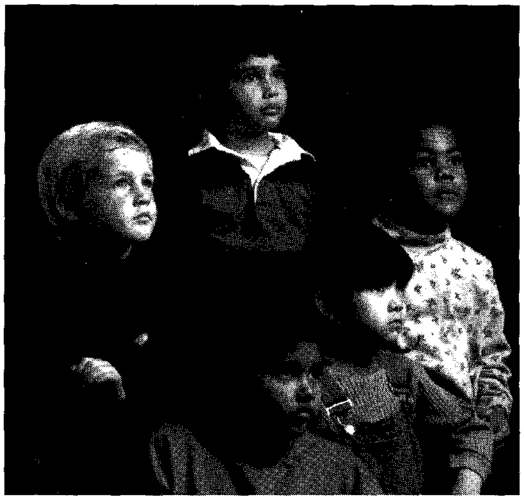

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43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., *in the Hotel* Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole *meuniere*. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

44—44 W. 44th St., in the Royalton (944-8844). Casual. American. Spcls: wood grilled salmon leaf with crushed cucumber, walnuts and date salad; grilled muscovy duck breast with spiced tempura shallots and roasted Italian pear; roasted veal kidney and sweetbreads with pumpkin risotto and savory vegetables. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5:45–11:30. **(M–E)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

TIPPERS ANONYMOUS GUILD

Business Card Sample:

49-15 Rockaway Bch. Blvd. Member No. 516
Far Rockaway, N.Y. 11691

— TIPPERS ANONYMOUS GUILD —

YOU HAVE JUST SERVED A MEMBER OF TIPPERS ANONYMOUS GUILD. BASED ON THE EXPERIENCE I HAVE HAD IN OTHER ESTABLISHMENTS, I HAVE RATED YOU AS INDICATED BELOW AND HAVE TIPPED ACCORDINGLY.

	Very Good	Good	Fair	Poor
Service	☐	☐	☐	☐
Food	☐	☐	☐	☐

For $50.00 you receive your own personal ID Business cards. Members evaluations of restaurants are mailed in and passed on to T.A.G. members and offending eateries. Join now—an ideal present for the discriminating person.

Tippers Anonymous
49-15 Rockaway Bch. Blvd.
Far Rockaway, NY 11691.

SOLUTIONS TO LAST WEEK'S PUZZLES

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LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 2-6 lb lobsters, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Private parties for 10–100. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St., in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, roasted tarragon chicken, grilled fresh tuna steak served warm over Caesar salad, steamed vegetables plate with rice and vinaigrette. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

VALONE'S—1236 Third Ave., bet. 71st–72nd Sts. (288-0202). Casual. Italian family style. Spcls: seafood fra diavolo, chicken contadina, Valone's salad. Res. nec. D only Sun.–Thu. 5–10, Fri.–Sat. to 11. Private parties for 60. **(M)** **AE, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

F. SCOTT'S—4215 235th St., Douglaston (718-225-1866). Casual. American-continental. Spcls: filet of salmon in lemon horseradish sauce with caviar, aged 16-oz shell steak, veal saltimbuca. Res. sug. Br Sun. noon–4. D Mon.–Sat. 5–11, Sun. 4–10. Jazz trio Thu.– Sat. Private parties for 100. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I)** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS, FAIRS, AND BAZAARS—The New York Botanical Garden presents **The Holiday Garden Exhibit** from 12/9 to 1/3, 10 a.m.–4. (220-8700). . . .The Municipal Art Society presents **City Spirit Holiday Bazaar** on 12/9–10, 11 a.m.–7. 457 Madison Ave. $3 (935-3960). . . .Gay Games IV presents **Holiday Festival II** on 12/12, 10 a.m.–5. At P.S. 41, 116 West 11th St. Free (718-263-3151). . . .Greenwich House hosts its **Ninth Annual Holiday Crafts Sale** on 12/11–13. 27 Barrow St. (242-4106). . . .**The Holiday Open House at the Horticultural Society of New York** is on 12/12, 11 a.m.–4. 128 West 58th St. (757-0915). . . .**The Fourth Annual Hollywood Poster Art Auction and Show** is 12/12–13. At the Omni Park Central Hotel, 870 Seventh Ave. Call for details (488-6333). . . .**The Twelfth Annual Hanukah Arts Festival and the Judaica Crafts Fair** is 12/13, noon to 5. At the Ansche Chesed Congregation, 251 West 100th St. $4 (865-0600). . . .**Tibet Cultural Fair & Bazaar** is 12/13, 10:30 a.m.–6. 140 Second Ave. $2 (213-5010).

PERFORMANCES—New York Shakespeare Festival presents *Public Fringe* with Alarm Dog Rep on 12/10–11 at 10:30 and *No Shame* with Washboard Jungle and series regulars on 12/12 at 10:30. Also, *Mo' Madness,* the second annual Festival of New Voices is through 12/13. Call for details. (598-7150). . . .**The WOW Café** presents *Blaze-Craze* on 12/10–12 at 8. 59 East 4th St. $8 (460-8067). . . .**The Club at La Mama** presents Jackie 60 in *(Jackie's Dreaming of) A Brown Christmas* on 12/10–20 and 12/17–19 at 10. $12 (475-7710). . . .**Unique Projects, Inc.** presents *Turn Out* on 12/10 and 12/17 at 8. At the Pyramid Club. $7 (979-6394). . . .**Stanley Eugene Tannen's Free Theatre Project** presents a program of readings with David Margulise, Eli Wallach, Phyllis Newman, Jerry Stiller, Linda Atkinson, and Roscoe Lee Browne on 12/11 at 1. Free (874-5935). . . .**Cathedral Productions** presents Handel's *Messiah* on 12/10 at 7:30 and *A Christmas Carol Sing-A-Long* on 12/11 at 7:30. At the Cathedral of St. John the Divine. $15 and up; (662-2133). . . .**La Mama Etc.** presents Theodore Skipitaris's *Underground* through 12/13. $12 (475-7710).

BENEFITS—Matthew Broderick, Adam Arkin, and Olympia Dukakis are a few of the many stars who will read from Truman Capote's *A Christmas Memory* on 12/11–13, 12/18–20 at 8. Proceeds to **Broadway Cares/Equity Fights AIDS.** $15 (564-8038). . . .**The AIDS Dance-A-Thon** is 12/12 at 6. At the Javits Center. Preregister (807-9255). . . .**New York Cares'** Winter Gala is 12/9, 9–1 a.m. At the Puck Building, 295 Lafayette St. $60 and up; (753-6670). . . .**The Children's Health Fund** will hold a Celebrity Art Auction on 12/9 at 7. At the Essex House, 160 Central Park W. $300 (535-9400). . . .**The Junior Committee of the Boys Harbor, Inc.** will have its annual benefit Holiday Ball on 12/12. At the Landmark, 76th St. and Central Park W. $65 (427-2244).

LECTURES, DISCUSSIONS, AND READINGS—The New York Historical Society presents *Writing History: Works and Process,* a six part lecture series. This week a social history of Central Park by Elizabeth Blackmar on 12/9 at 6:30. $7 (873-3400, ext. 246). . . .**The Learning Alliance** presents *Malcolm X: Then and Now,* a panel discussion with friends and colleagues of Malcolm X, on 12/9–10, 6:30–9. $10–$25 (226-7171). . . .**The New York Audubon Society** presents *Iceland: Jewel of the North,* a lecture and slide show, on 12/10. Free (691-7483). . . .**The Cooper Union** presents a tribute to Vaclav Havel on 12/11 7:30. $10 (353-4155). . . .**The Nuyorican Poets Cafe** presents Vernon Frazer and Paul Skiff on 12/9, Columbia University Performers & Writers and Susan Hornick's *Poets Erotica* on 12/10, Live Poetry Theatre on 12/11. Slams are 12/9 and 12/11. Call for details (505-8183). . . .**The Poetry Project** presents readings by Kenneth Koch and Larry Rivers on 12/9, an evening of poetry in *Whitman's Latch-Key Kids* on 12/11, and readings by James Godwin and Mike Osterhout on 12/14. At St. Mark's Church. $5 (674-0910). . . .**The Academy of American Poets** presents a reading by Louis Simpson on 12/9 at 6. $5 (274-0343). . . .**The Lincoln Center Off-Stage Reading Series** presents Jane Alexander on 12/10 at 6. $14 (721-6500). . . .**The Mid-Manhattan Library** presents a reading by Edward Field on 12/14 at 6. Preregister; free (340-0989). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents a reading by Günter Grass on 12/14 at 8. Call for info (996-1100). . . .**Limbo Cafe** presents readings by Jeff Eugenides and Jessie Browner on 12/15 at 7. Free (477-5271).

TOURS

UPPER EAST SIDE HISTORIC DISTRICTS—12/13 at 2:30: A rare glimpse of the interiors of three private clubs with architectural historian Justin Ferate as guide. Call Britt Densmore for reservations and information (535-2526).

MANHATTAN CHRISTMAS COACH—12/11, 18 at 7; 12/13, 20, 27 at 5: A nostalgic look at Manhattan's Christmas past and present from the tree at Rockefeller Center to the winding lanes of Greenwich Village. A three-hour mini-bus tour with stories of holiday cheer. $20; reserve (388-2286).

RADICAL WALKING TOUR—12/19 at 1, **East Village I.** An offbeat tour led by radical historian Bruce Kayton. Meet at the Black Cube in the center of Astor Place. $6 (718-492-0069).

DISCOVERY ART TOURS—12/12, 19 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Andre Zarre Gallery, 154 Wooster St. $20 adults; $12 students and seniors; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Thurs. and Fri. from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

MUNICIPAL ART SOCIETY—Weekday tours: Mondays, **Hidden Treasures of 19th Century New York.** . . .Tuesdays, **Immigrant New York.** . . .Wednesdays, **Historic Squares.** . . .Thursdays, **New York Old & New.** . . .Fridays, **Great Midtown Manhattan Buildings.** Weekday tours run 11 a.m. to 12:30. Call for reservations and meeting spots. $10 adults; $8 students, seniors and MAS members. (439-1049).

BIG ONION WALKING TOURS—12/12 at noon, **Ellis Island.** $15 adults; $12 students and seniors. . . .12/12 at 1, **Irish New York.** . . .12/13 at 1, **Historic Brooklyn Heights.** $9 adults, $7 students and seniors; reserve (439-1090).

WALDORF TOWERS TO TRUMP TOWER—Every Sunday at 2 through December: Join Alfred Pommer in an architectural walk from the past to the present. Meet at 550 Lexington Ave. $10 (979-2388).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—12/13 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 12/13 from 1 to 4, **The Chelsea Hotel.** $30.

URBAN EXPLORATIONS—12/10 at 11 a.m., **The Art Deco Era.** . . .12/12 from 1 to 4, **Best Dressed Landmarks.** . . .12/13 at noon, **Chinatown.** $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday and mini-van tour ($20; for reservations call 388-2286) schedules. 12/13, 19, 26 at 2: **A Village Christmas.** Meet at Washington Square Arch to see a Greenwich Village full of cheer. . . .12/13, 27 at 2: **Christmas in Chelsea.** Explore the Chelsea of Christmas past when you meet at the Flatiron building, Fifth Ave. and 23rd St. . . .12/12, 19, 26 at 6; 12/12, 20 at 2: **Ghost of Christmas Past.** Meet at Washington Square Arch to visit some Greenwich Village haunts. . . .12/12, 19, 26 at 6: **Holiday Cheer.** Toast the holidays on a bar and tavern tour through Greenwich Village. Meet at Washington Square Arch. Drinks and tips not included. . . .12/13, 20 at 2, **Miracle on 34th St.** Meet at 29 E. 36th St. to relive the classic holiday movie on Murray Hill. . . .12/12, 19 at 2: **Christmas Midtown Magic.** A tour of Fifth Ave. and the surrounding neighborhood leaves from 2 Columbus Circle. . . .12/12, 19 at 2: **Literary Christmas Walk.** Meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary Christmas stroll.

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 12/13 at 1, **Holiday Under Glass.** A tour with garden guides Dominic Mascio, Charles Mazza, Stacy Rotta, and Mary Vail. Followed by carols and a concert with harpist Dulcie Barlow and flutist Clare Hoffman. Free.

CENTRAL PARK—"Walks and Talks." 12/13 at 2: **A Pinetum Christmas.** Get into the festive spirit with Arthur Ross Pinetum. Meet at 81st St. and Central Park West.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 12/19 at 12:30 vs. Kansas City. All home games are sold out. . . **Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 12/13 at 1 vs. Indianapolis.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 12/13 at 7:30 vs. Montreal. 12/15 at 7:30 vs. Calgary. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 12/12 at 7:35 vs. Winnipeg Jets . . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 12/9 at 7:35 vs. Washington. 12/11 at 7:35 vs. Pittsburgh.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$50. 12/8 at 7:30 vs. Seattle. 12/10 at 7:30 vs. Charlotte. 12/12 at 7:30 vs. Detroit. 12/14 at 7:30 vs. Denver. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$100. 12/8 at 7:30 vs. Phoenix. 12/10 at 7:30 vs. L.A. Clippers. 12/15 at 7:30 vs. New York.

STEPS—MAC 10 Mile Championship. 12/13 at 10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

NEW YORK PHILHARMONIC—Young People's Concert. For ages 8–12. 12/12 at 1: At the pre-concert *Promenade,* meet the performers and "follow the yellow clef road," leading to aural and visual interactive displays. The concert, at 2, premieres Jon Deak's *New York 1842: A City on Fire.* Avery Fisher Hall, Lincoln Center (721-6500). $6–$20; reserve.

52ND STREET PROJECT—On the Job. For ages 6–16. 12/11 at 7:30; 12/13 at 3 and 7: Kids wrote this play, which addresses questions like "What is a headhunter? Is it dangerous?" And professionals—Oliver Platt, Julie Boyd, and others—perform it. New York Theatre Workshop, 79 E. 4th St. (969-0661). Free; reserve.

DANCE THEATRE OF HARLEM—Celebrating the Artistry of Children. For all ages. 12/13 at 3: A holiday program featuring dance students from the school, as well as violinist Tarumi, the Ame Zion Church Children's Choir, and magician Mark Mitton. Dalton School, 215 E. 94th St. (967-3470). $2.50; adults $5.

TADA! THEATER—The Little House of Cookies. For ages 2 and up. 12/11–1/24/93. Fri. at 7:30, Sat.–Sun. at 1 and 3: Two girls, both misfits, find fun in a magic house. 120 W. 28th St. (627-1732). $5; adults $9.

OASIS THEATRE COMPANY—The Toys Take Over Christmas. 12/12 at 1:30 and 3:30; 12/13 at 1:30: A play about a magical toy store where the toys are alive. The Play Ground Theatre, 230 E. 9th St. (673-3706). $2.50; adults $5; reserve.

HANUKAH ARTS FESTIVAL—For all ages. 12/13 from noon–5: Candle-making, face-painting, story-telling, music, and crafts. At 1 and 3, a clown show, with magic, juggling, and more. Congregation Ansche Chesed, 251 W. 100th St. (865-0600). $2, adults $4.

NYU CHILDREN'S THEATRE ENSEMBLE—In Our Wildest Dreams. For ages 5–12. 12/13 at 3: A play exploring the hopes and fears of kids growing up in the United States. Tisch School of the Arts, 7th floor, 721 Broadway (460-5681). Free; reserve.

BENNINGTON MARIONETTES—Nutcracker. 12/12 at 11 a.m. and 2: An introduction to classical music and dance, with comedy and pantomime. St. Hilda's & St. Hugh's School, 619 W. 114th St. (932-1980). $8.

CHILDREN'S COMEDY AND MAGIC HOUR—For ages 2–9. 12/13 at 1: Fun with Silly Billy and Princess Priscilla. Stand-Up New York Comedy Club, 78th St. at Broadway (595-0850). $8.

GROWING UP WITH OPERA—First Stop--Opera! For ages 5–14. 12/12–12/13 at 11, 1, and 3: A lively introduction to opera, with characters from *The Marriage of Figaro, Hansel & Gretel,* and others. Clark Studio Theater, 70 Lincoln Center Plaza (769-7008). $15; reserve.

NORDIC DELIGHTS—Films from Scandinavia. For ages 5 and up. Sat.–Sun. at 2: *The Polar Bear King.* Walter Reade Theater, 165 W. 65th St. (875-5601). $4; adults $7; reserve.

THE PHOENIX ENSEMBLE—The Magic Sparrow. For ages 5–11. Through 12/13. Tues.–Fri. at 7, Sat.–Sun. at 2 and 5: The story of a princess who sprouts balloons. UBU Rep, 15 W. 28th St. (679-7562). $12.

THEATREWORKS/USA—Babes in Toyland. For ages 5 and up. 12/13 at 12:30: A modern musical, complete with the marriage of Jack and Jill. Variety Arts Theatre, Third Ave. at 14th St. **Hansel & Gretel.** For ages 6 and up. 12/13 at 12:30: The witch has gourmet tastes in this updated musical. Promenade Theatre, Broadway and 76th St. $16; reserve at 677-5959.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Holiday Sing-along. For ages 4–8. 12/10 at 3:30: Jeff Sorg presents "Songs Say So Much." Muhlenberg Branch, 209 W. 23rd St. (924-1585). . . **Performances.** 12/10 at 4: For all ages. Meet Theo Powell and his guinea pig, rabbit, rat, and boa constrictor. Chatham Square Branch, 33 E. Broadway (964-6598). 12/10 at 4: For ages 4–7. Kathy Price Van Felix in *Music, Movement, and Storytelling.* 125th Street Branch, 224 E. 125th St. (534-5050). Same show on 12/11 at 4 at Tompkins Square Branch, 331 E. 10th St. (228-4747); on 12/12 at 2:30 at Donnell Library Center, 20 W. 53rd St. (621-0638); on 12/14 at 4 at Kips Bay Branch, 446 Third Ave. (683-2520); reserve. 12/12 at 2:30: For ages 5 and up. The AINY Theatre Company in *Around the World in Four Stories.* Riverside Branch, 127 Amsterdam Ave. (870-1810). 12/15 at 4: For ages 3–5. Germania in the musical *Jane's Metropolitan Farm.* Bloomingdale Branch, 150 W. 100th St. (222-8030). 12/15 at 4: For ages 3–8. The Puppet Art Troupe's Mark McKillip in *The Magical Toymakers.* Seward Park Branch, 192 E. Broadway (477-6770). . . **Workshops.** 12/11 at 4: For ages 7–12. Button-making. Fort Washington Branch, 535 W. 179th St. (927-3533); reserve. 12/11 at 4: For ages 5–12. Holiday card-making. 115th St. Branch, 203 W. 115th St. (666-9393); reserve. . . **Holiday Party.** 12/12 from 2–4: Music, games, and more. 67th Street Branch, 328 E. 67th St. (734-1717).

HENRY STREET SETTLEMENT—For ages 4–12. Sun. at 2: **War of the Words** is a rap revue about two rival gangs separated by language; **Lovin' Kindness** is a musical about the importance of appreciating others' differences. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4; reserve.

WEST END GATE—For ages 3–9. Sat. at 1: Arnie Kolodner presents a **Peter Pan Magic Show.** Broadway, bet. 113th and 114th Sts. (662-8830). $7; reserve.

PUPPET PLAYHOUSE—For ages 2–7. Sat. at 10:30 a.m. and noon: **The Puppet-Time Players** in *Waldo and his Very Best Friend.* Sun. at 10:30 a.m. and noon: The **Big Apple Puppets** in *Folk Tales from Around the World.* The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

TWINKLEBERRY & NUTKIN—Kindermusik. For 18 mo.–age 3. 12/12 at 10:30 a.m.: Colleen Itzen's holiday program featuring music and movement. 311 E. 81st St. (794-2565). Free; reserve.

THE CHIPMUNKS LIVE CHIRSTMAS SHOW—For all ages. 12/13 at 1 and 3:30: With recording stars Alvin, Simon, and Theodore. Lehman Center, Bedford Park Blvd. and Goulden Ave. (960-8833). $5–$10; reserve.

THEATRE DES AMIS—Scrooge. For ages 4–12. 12/13 at 3 and 4: A puppet show followed by a discussion. Peter's Ice Cream Parlor, 185 Atlantic Ave., Brooklyn (David Allen, 718-852-3835). $2.50; adults $5.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: Comedy, magic, and ventriloquism. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. 12/12 from 1–2:30: Create your own holiday cards, complete with Belvedere-postmarked envelopes. Belvedere Castle, 79th St., south of the Great Lawn (772-0210). Free; reserve.

BOOKS

ONCE A MOUSE, by Marcia Brown. Preschool–Grade 1. Aladdin Books, $3.95.

AUNT HILARITY'S BUSTLE, by Helen Ketteman; illustrated by James Warhola. Kindergarten–Grade 2. Simon & Schuster; $14.

MAYA AND THE TOWN THAT LOVED A TREE, by Kiki and Kathryn Shaw; illustrated by Kiki. Kindergarten–Grade 3. Children's Universe, $14.95.

IRENE AND THE BIG, FINE NICKEL, by Irene Smalls-Hector; illustrated by Tyrone Geter. Grades 2–4. Little, Brown and Company, $14.95.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 12/9: Myers & Co. 12/10: Pete McGuiness Quartet. 12/11, 12: Gary Bartz Quartet. 12/13: Chip White Quartet. 12/14: Rich Austin Quartet. 12/15: Sofia Laiti. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/13 at 9 and 11:30: Chaka Khan. 12/14 at 9, 11 and 1 a.m.: Russell Malone. 12/15–20 at 9 and 11:30: Return of The Brecker Brothers. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/9: Paul Kelly; Rich Hall. 12/10: In Their Own Words "A Bunch of Songwriters Sittin' Around Singing" featuring Bruce Hancock, Mickey Newbury, Terre Roche, Tom Rush and Jane Siberry hosted by Vin Scelsa. 12/11, 12: Jimmy Scott; John Simon. 12/14: Robin Williamson. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/12: Pianist James Williams and Ray Drummond on bass. 12/13: Pianist Donald Brown with Steve Nelson on vibes and Peter Washington on bass. 12/14–19: Sonny Fortune on saxophone and flute with Kenny Barron on piano and David Williams on bass. Sets at 10, midnight and 2 a.m. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 12/9: Flotsam and Jetsom; Loudspeaker; Angel Rot; Die Monster Die. 12/10: Ruby Falls; Envelope. 12/11: Maria Ex Communikata; Aquanettas; Adam Roth. 12/12: Utensil; Flaming Lips; Giant Metal Insects. 12/15: Laughing Hyenas. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 12/9 at 10:30: Ronnie Gent; Spyz at 11:30; Pro-jam with Memphis Soul Review at 12:30 a.m. 12/11 at 10:30: Bigger Thomas. 12/12 at 10:30: Jane Cotton and the Boll Weevils. **No credit cards.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/11: Fiona Doherty on fiddle and uilleann pipes with Geraldine McNamara on flute. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/13: Mose Allison. 12/14: Les Paul Trio. 12/15–20: Scott Hamilton. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/9: The Melting Pot. 12/10: Roy Gerson Quartet. 12/11: Gully Low Jazz Sextet. 12/12: Loren Schoenberg Octet. 12/13: Kirk Nurock and Theo Bleckmann. 12/14: Daryl Sherman. 12/15: John Wallowitch with Bertram Ross. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 12/16–19: Pianist Lee Musiker with Linc Milliman on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/9: The Maudlins; Angel Dean & Zephyrs; Lonesome Bob. 12/10, 11: Deep In A Dream Of You. 12/12: David Cale and Roy Nathanson. 12/13: Tom Varner Quintet; Outloud. 12/14: Thomas Chapin Trio plus Brass. 12/15: Nora York; Third Person - Tom Cora and Samm Bennett with Shelly Hirsch. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 12/9: Tap dancer Jimmy Slyde. 12/11: Jeree Wade. 12/12: Adam Irizarry Trio. 12/13: Sandi Blair and Toshi. 12/14: Liliane Stow and trio with guest Houston Person. 12/15: Sandra Jordan. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 12/9: Speir Mor and The Drovers. 12/11: Wall Street Jam. 12/12: Leslie West and Rick Derringer. Every Fri.–Sat. from 6–9: *Madison Ave.*, a new musical. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 12/9: Lucky Peterson. 12/10: Tinsley Ellis. 12/11, 12: Sandra Wright and Soul Kitchen. 12/13: Blues Jam hosted by the Popa Chubby Blues Band with special guests. 12/14: Ladies night with The Eastside Blues Band. 12/15: Paul Mark and the Van Dorens. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/2, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial.* Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Jack Twomey Big Band. Thu.: Stan Rubin Big Band with David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/9: The Great Red Shark. 12/10: The River Boys. 12/11: The Illegitimate Sons of the Blues Brothers. 12/12: Paradise Alley. 12/13: Steel Breeze. 12/14: Four Sticks - A Led Zeppelin Tribute. 12/15: Mike Po and the Taters. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/10: Kirkland Bodie. 12/11: Digital. 12/12: Africa Soukous Band. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 12/13: John Scofield Quartet featuring Joe Lovano, Dennis Irwin, and Bill Stewart. 12/14: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 12/15–20: Enja All Stars featuring Willie Williams, Michael Formanek, Gust William Tsilis, Uri Caine and Cecil Brooks III. Sets Mon.–Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/11, 12: Jennifer Holliday. 12/18, 19: Harold Melvin and the Blue Notes. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). Through 12/10: Little Richard plus the Belmont Playboys. 12/12: Leon Redbone. **AE, MC, V.**

VILLAGE CORNER—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. Through 12/12: Carol Britto. Music Sun.–Thu. from 9–2 a.m., Fri.–Sat. from 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 12/9 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. **Terrace:** 12/9–13: Jerry Weldon Quintet. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Wed.: *That's All (A Living Tribute To Bobby Darrin)* with Stan Edwards, Gary Pace, Tom Kirchmer and Richard Sylvester. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/13: Jackie McLean Sextet with Allen Palmer, Steve Davis, Rene McLean, Eric McPherson. 12/14: The Vanguard Jazz Orchestra. 12/15–20: Bennie Green Trio featuring Christian McBride and Carl Allen. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). 12/9, 10: Cecil McBee Quartet. 12/11, 12: Rachel Z. Quartet. 12/15: Seamus Blake Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 12/9: Bluejays; Go To Blazes; Angel Dean and the Zephyrs. 12/11: Luna; The Bats. 12/12: Rise Robots Rise. 12/13: Earth 18. 12/14: Toast 'n Jam. 12/15: Franklin Turnpike. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. 12/9: Singer-pianist Teri Thornton. 12/10–12: Roy Meriwether Trio. 12/14–19: Joe Temperley on saxophone with Junior Mance on piano and Paul West on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 12/12: Mark Cohen, Mark Maron and Greer Barnes. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 12/9, 10, 13 at 8, 12/12 at 8 and 10:30: Dom Irrea with Mike Ivy and Mitch Gilbert. **AE, CB, DC, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/13: Kent Kasper, Jim David, Mike Eagan, John Rizzo, Scott Bruce, Al Romero, Danny Curtis, and Mike King. Sun.–Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg, Sun.–Thu. from 9, Fri. at 9:15 and 11:15, Sat. at 8:30 and 11. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 12/9: Comedy-magician Imam and magician Meir Yedid. 12/10: Magician Eric DeCamps and comedy-magicians Imam and Professor Baxter with pianist Rich Sanders. 12/11, 12: Magician Rocco and comedienne Carol Henry with pianist Rich Sanders. 12/15: Comedy-magicians Imam, Mark Mitton and Margaret Steele. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/13: Brett Butler, Jon Stewart and Joe Bolster. 12/15–20: Jonathan Katz, Mike Sweeny, Dan Wilson, and Jim David. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Thu.–Sat. from 9, and old fashioned Italian food. **AE.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 12/13, Tue.–Thu. and Sun. at 9, Fri.– Sat. at 9 and 11:15: Singer Melba Moore. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/9: Singer Sandra Warfield; Jon Andersson & Greta with *The Heart Is A Voyager.* 12/10: Pamela Shafer with *LuLu Broadway To Berlin;* Maggi-Meg Reed with *Beyond The Window*; Singer Susan Handy with Paul Katz; Singer Ron Torres. 12/11: After Hours Comedy Troupe; Singer Pete Noble; Singer Renee Limongelli. 12/12: Singer Doug Anderson; Beth Wishnie and Rachel Hanser; Pamela Shafer with *Lulu Broadway to Berlin;* Singer Libra. 12/13: *Murder and Mayhem,* musical. 12/14: *Honky Tonk Blues,* musical tribute to Hank Williams. 12/15: Singer Sharon Squibb; Teressa Esposito and Cynlthia Miller, comedy duo; Singer Greg Carter. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 12/9: *Merry Christmas, Happy Hanukkah or Whatevuh!* music/comedy; Carol Leven in *The Moon and the Stars.* 12/10: Woody Firm; *The Tatoo of Unattainable Love,* rock musical. 12/11: Broken Lizard; *Other People,* musical revue; Stars of Tomorrow Auditions. 12/12: Gotham City Improv.; No Time Players; Bingo With Flossie. 12/13: Naked in Cory's Room. 12/14: Stars of Tomorrow Semi-Finals; A Titch Pale. 12/15: Margret Avery; Aasif Mandeviwala. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/9: Deb Boily; Marleen Menard. 12/10: Yanna Avis; A Girl, A Guy and the Bow Tie. 12/11: Kate Ostrow; Miss Coco. 12/12: Ricky Ritzel; Annie Hughes. 12/13: Darcy Thompson; Teddycare with Ruby Rims and Friends. 12/14: *Monday In The Dark With George,* George Winters revue; Mary Beth Kayson. 12/15: Stephen Sammeth; Jeremy Schoenfeld. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 12/9: Singer Renee Roque; John O'Brien's Utica Christmas, benefit. 12/10: Characterization with Anne Mulhall; Singer-songwriter-guitarist Parker Hill. 12/11: Musical comedy with Dale Stine; Linda Gelman and Carol Schindler. 12/12: Comedy with Lori Shandle; Tommy Femia as Judy Garland! celebrity impersonation. 12/13: Comedy with Lori Shandle; Singer Brenda Joyce Jones. 12/14: Scott Traudt and his Ladies "Just Us"; Singer Jackob Hoffman. 12/15: J.Q. & The Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/9: The Gregory Troroian Christmas Show. 12/10: Nora Michaels. 12/11: Maggie Charles and Mark Andersen in *And The Waltz Goes On.* 12/12: Judy Kreston and David Lahm with *The Things We Did Last Summer.* 12/14, 15: Diahne Grosjean. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 1/2, Tue.–Sat. at 8 and 10:30: *Make Someone Happy! The Jule Styne Revue,* starring Ann Hampton Callaway, Gregg Edelman, David Garrison, Dolores Gray, Kay McClelland, Jay Leonhart and William Roy. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 12/13: Noel Coward's Birthday with Sheridan Morley and Steve Ross. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 12/9 at 10:30: Monte Kuhr. 12/10 at 10:30: Josh Max. 12/11 at 10:30: Laurie Krauz. 12/13 at 10: Alton White for EFA. 12/14 at 8: Laurie Krauz; Michael Metz for EFA. 12/15 at 10:30: Hot Sauce. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 12/12 from 6:30–11: Nat Jones Trio. 12/14: Screamin' Rachael's Speakeasy. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Every Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Ronny Whyte. Every Mon., singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays every Mon.–Fri. from 8–midnight; Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BOBO'S CAFE—444 W. 42nd St. (643-0444). Larry Woodard plays the piano every Tue., Thu. and Sat. from 8:30–12:30 a.m. Wayne Hosford plays Wed. and Fri. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

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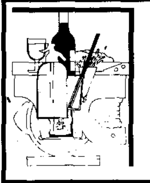

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RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM

Wed., Dec. 9

2:00/WNCN—Haydn: Sym. No. 49 in f, "La Passione."

WNYC—Bach: Chromatic Fantasy and Fugue in d; **Villa-Lobos:** *Bachiania Brasiliera,* No. 5.

WQXR—Berlioz: *King Lear Overture.*

3:00/WNCN—C.P.E. Bach: Flute Sonata in G; **Strauss:** Cto. for Horn No. 1 in E-Flat.

WNYC—Dvorák: *The Noonday Witch;* **Gould:** Dance Variations.

WQXR—Mozart: Piano Cto. No. 1 in D.

4:00/WNCN—Vaughan Williams: *Serenade to Music;* **Mozart:** String Qt. No. 10 in C.

WQXR—Handel: Cto. Grosso in c; **Ravel:** *Miroirs.*

5:00/WNCN—L. Mozart: Sym. in D.

WQXR—Schubert: Konzerstücke for Violin and Orch. in D.

6:00/WNCN—Wassenaer: Cto. Armonico No. 3 in A; **F. Doppler:** *Hungarian Pastoral Fantasy.*

7:00/WNCN—Petrini: Duo for Flute and Harp in E-Flat; **Haydn:** Sym. No. 58 in F.

WQXR—Paganini: Violin Cto. No. 4 in d.

8:00/WNCN—Davaux: Symphonie Concertante on Patriotic Airs in G; **Schumann:** Sym. in g, "Zwickau."

WNYC—Tchaikovsky: String Qt. No. 1.

9:00/WNCN—Goldmark: Cto. for Violin in a.

WQXR—Vivaldi: Sinfonia in G; Violin Cto. in D.

Thu., Dec. 10

2:00/WNCN—Haydn: Sym. No. 55 in E-Flat, "Schoolmaster."

WNYC—Mozart: *Exsultate Jubilate;* **Lutoslawski:** Cto. for Orch.

WQXR—Boccherini: Sinfonia in B-Flat.

3:00/WNCN—Beethoven: Variations on a Theme by Mozart; **Lalande:** First Caprice.

WNYC—Bach: French Suite No. 1; **Albinoni:** Oboe Cto. in D.

WQXR—Smetana: *The Bartered Bride,* Ov. and Dances.

4:00/WNCN—Weber: Intro., Theme, and Variations for Clarinet and Strings; **Vivaldi:** Cto. for Violin No. 1 in C, "La Cetra."

WQXR—Elgar: Intro. and Allegro for Strings; **Mercadante:** Horn Cto. in F.

5:00/WNCN—W.F. Bach: Sinfonia in d; **Mozart:** String Qt. No. 1.

WQXR—Ibert: Divertissement.

6:00/WNCN—Berlioz: *Le Corsaire,* Ov.

7:00/WNCN—Vivaldi: Cto. for Viola d'Amore in d; **Mozart:** Cassation in B-Flat.

WQXR—Dvorák: Sextet; **Sinding:** Serenade for Two Violins and Piano.

8:00/WNCN—Haydn: Cto. for Piano No. 3 in F; **Boccherini:** String Qnt. in F.

WNYC—Franck: Chorale No. 2.

9:00/WNCN—Brahms: String Qt. No. 1 in c.

Fri., Dec. 11

2:00/WNCN—Stalder: Cto. for Flute in B-Flat.

WNYC—Telemann: Trumpet Cto. in D; **Chausson:** Sym. in B-Flat.

WQXR—Mozart: Sym. No. 27 in G.

3:00/WNCN—Wagner: *Die Feen,* Ov.; **Tchaikovsky:** Variations on a Rococo Theme in A.

WNYC—Britten: String Qt. No. 1; **Ravel:** *La Valse.*

WQXR—Weber: Concertino for Horn and Orch. in e.

4:00/WNCN—Mozart: Flute Qt. No. 2 in G.

WQXR—Schumann: *Mandred Overture;* **Dvorák:** Romance for Violin and Orch. in f.

5:00/WNCN—C.P.E. Bach: Flute Sonata in D; **Boyce:** Cto. Grosso in b.

WQXR—Giuliani: Two Mandolin Ctos. in E.

6:00/WNCN—Bach: Trio Sonata No. 3 in G.

7:00/WNCN—Vivaldi: Cto. for Bassoon in g; **Haydn:** Piano Trio No. 28 in E.

WQXR—Schubert: Sym. No. 1 in D.

8:00/WNCN—Paganini: Trio for Violin, Cello, and Guitar in D; **C. Stamitz:** Cto. for Flute and Oboe in G.

9:00/WNCN—Mozart: Cto. for Piano No. 18 in B-Flat.

WQXR—The Detroit Symphony Orchestra. **Debussy:** *Prelude to the Afternoon of a Faun;* **Ravel:** *Rhapsodie Espagnole.* Conductor: Vonk.

Sat., Dec. 12

10:00 a.m./WNCN—Schickhardt: Sonata No. 9 in E.

WQXR—Bizet: *Carmen,* Suite; **Rossini:** *La Gazza Ladra,* Ov.

11:00 a.m./WNCN—L. Mozart: Cto. for Trumpet in D; **Mozart:** Flute Qt. No. 1 in D.

WQXR—Beethoven: *Léonore Ov.,* No. 3.

NOON/WNCN—Clementi: Sinfonia in D; **Bach:** Cto. for Violin No. 1 in a.

WQXR—Ravel: Piano Cto. in G; **Smetana:** *March for the Shakespeare Festival.*

1:00/WNCN—Soderlundh: Concertino for Oboe.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Donizetti:** *Lucia di Lammermoor.* Soloists: Anderson, Leech, Pons, Plishka; conductor: Panni.

2:00/WNCN—Mozart: Piano Trio in E-Flat, "Kegelstatt"; **Devienne:** Cto. for Flute No. 7 in e.

3:00/WNCN—Griffes: Poem for Flute.

4:00/WNCN—Mercadante: Cto. for Flute in E.

4:30/WQXR—Telemann: Two Horn Ctos. in F.

5:00/WNCN—Haydn: Sym. No. 63 in C; **Telemann:** Cto. for Recorder and Bassoon in F.

WQXR—The Brooklyn Philharmonic. **Brahms:** Variations and Fugue on a Theme of Handel; **Kagel:** Variations Without Fugue.

6:00/WNCN—Spohr: Trio for Harp, Violin, and Cello in f; **Fiala:** Cto. for Oboe in B-Flat.

WQXR—Tchaikovsky: *Romeo and Juliet;* **Bach:** Two Violin Ctos. in d.

7:00/WNCN—Zach: Sinfonia in A.

8:00/WNCN—Brahms: Sonata No. 2 in E-Flat; **Pierne:** Concert Piece for Harp and Orch. in g-sharp.

WQXR—The Cleveland Orchestra. **Beethoven:** *Coriolan Overture;* Piano Cto. No. 4 in G; Sym. No. 3 in E-Flat, "Eroica." Conductor: Ling; pianist: Tocco.

Sun., Dec. 13

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Grand Duo Concertante in A.

WQXR—Beethoven: Piano Cto. No. 1 in C; **Glazunov:** *The Seasons.*

11:00 a.m./WNCN—Debussy: Sym. in b; **Weber:** Concertino for Horn in e.

WQXR—Telemann: Oboe Cto. in e; **Ravel:** *Daphnis et Chloé,* Suite No. 2.

NOON/WNCN—Schubert: Cto. for Clarinet and Bassoon in E-Flat; **Haydn:** String Qt. in D.

1:00/WNCN—Chicago Symphony Orchestra. **Berlioz:** *Benvenuto Cellini,* Ov.; **Sibelius:** Cto. for Violin in d; **Prokofiev:** Cto. for Piano No. 3 in C. Conductor: Levine; violinist: Rachlin; pianist: Zilberstein.

WQXR—Dvorák: *Cypresses,* Selections.

2:00/WNYC—The Purcell Quartet. **Bach:** Sonatas; **Purcell:** Sonata in b.

3:00/WNCN—M. Haydn: Cto. for Trumpet in D; **Beethoven:** Violin Sonata No. 8 in G.

4:00/WNCN—Wieniawski: Cto. for Violin No. 2 in d; **Kraus:** Sinfonia in D.

5:00/WNCN—Mozart: Cto. for Violin No. 1 in B-Flat.

6:00/WNCN—Glière: Cto. for Horn in B-Flat; **Debussy:** Cello Sonata.

7:00/WNCN—"A Carnegie Hall Christmas Concert." Conductor: Previn; soloists: Battle, W. Marsalis, Von Stade; the American Boychoir; Orch. of St. Luke's.

8:00/WNYC—Phillips: String Qt. No. 1; **Mozart:** String Qt. No. 19 in C.

WQXR—"Sunday Night Opera House." **Verdi:** *Simon Boccanegra.* Soloists: Gobbi, de los Angeles, Christoff; conductor: Santini. Orch. and Chorus of the Rome Opera House.

Mon., Dec. 14

2:00/WNCN—Haydn: String Qt. in G.

WNYC—Piston: Sonatina for Violin and Piano; **Ginastera:** Harp Cto.

WQXR—Sibelius: *Night Ride and Sunrise.*

3:00/WNCN—Devienne: Bassoon Sonata in C; **Beethoven:** Piano Trio No. 9 in E-Flat.

WNYC—Saint-Saëns: Intro. and Rondo Capriccioso; **Bartók:** String Qt. No. 4.

WQXR—Respighi: *Fountains of Rome;* **Léhar:** *Gold and Silver Waltz.*

4:00/WNCN—Handel: Cto. Grosso No. 3 in e; **Purcell:** *The Gordian Knot Untied.*

WQXR—Debussy: Petite Suite; **Beethoven:** Six Ländler.

5:00/WNCN—Bach: Cto. for Four Harpsichords in a.

WQXR—Haydn: Trumpet Cto. in E-Flat.

6:00/WNCN—Telemann: Concert for Flute and Harpsichord No. 5 in b; **Mendelssohn:** *Fair Melusina,* Ov.

7:00/WNCN—Handel: Cto. for Organ No. 5 in F; **J.C. Bach:** Qnt. in C.

WQXR—Schumann: *Faschingsschwank aus Wien.*

8:00/WNCN—Kuhlau: Flute Qnt. No. 3 in A.

WNYC—Grainger: *In a Nutshell.*

9:00/WNCN—Haydn: Sym. No. 101 in D, "Clock."

WQXR—Beethoven: Piano Cto. No. 4 in G; **Ravel:** String Qt. in F.

Tue., Dec. 15

2:00/WNCN—M. Haydn: Sym. No. 21 in C; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

WNYC—Britten: *Sinfonia de Requiem;* **Honegger:** Violin Sonata No. 2.

WQXR—Schubert: Two Marches Caractéristiques in C.

3:00/WNCN—Vivaldi: Cto. No. 2 in g.

WNYC—Bennett: Piano Cto. No. 4; **Ravel:** *Bolero.*

WQXR—Rossini: *Semiramide,* Ov.; **Parry:** *Lady Radnor's Suite.*

4:00/WNCN—Handel: Trio Sonata in E; **Warlock:** *Capriol Suite.*

WQXR—Haydn: Sym. No. 12 in f; **Berlioz:** *Symphonie Fantastique.*

5:00/WNCN—Haydn: Cto. for Piano No. 5 in C; **Praetorius:** *Terpsichore,* Dances.

WQXR—Wagner: *The Flying Dutchman,* Ov.

6:00/WNCN—Telemann: *Banquet Music,* Book 1.

7:00/WNCN—Bellini: Cto. for Oboe in E-Flat.

8:00/WFUV—"A Box at the Opera." **Tchaikovsky:** *Iolanta.*

WNCN—F. Benda: Cto. for Flute in a; **J.A. Benda:** Cto. for Piano in b.

WNYC—Bach: Sonata Nos. 1 and 2 for Viola da Gamba and Keyboard.

9:00/WNCN—Mendelssohn: Piano Qt. in b.

WQXR—Stravinsky: *Pulcinella Suite.*

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
CNN **Cable News Network**
MAX **Cinemax**
CUNY **City University Television**
CNBC **CNBC**
COM **Comedy Central**
CRO **Crosswalks**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
TLC **The Learning Channel**
LIFE ***Lifetime***
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
TNN **The Nashville Network**
NICK **Nickelodeon**
SCI **Sci-Fi Channel**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., DEC. 9

8:00 p.m.
5 **1992 Billboard Music Awards.** A live two-hour broadcast of the awards ceremony, with host Phil Collins and performances by Guns N' Roses, U2, Kris Kross, and others.

9 **The Royal Family.** A two-hour investigation of the various troubles in the Windsor clan. Don't feel bad if you miss this program—there's more royal calamity Thursday at **10:00 p.m.** on 7 and Sunday at **9:00 p.m.** on 7.

13 49 **Liza Minnelli Live! From Radio City Music Hall.** From last year's "Stepping Out" tour. Numbers include "Some People," "Old Friends," and "New York, New York." Followed, at **10:30,** by **Judy Garland Sings,** a one-hour serving of Garland songs from her CBS–TV series.

TNT **The Bad and the Beautiful** (1952). One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee; directed by Vincente Minnelli. Followed by three more Douglas films: at **10:30, Lust for Life** (1956); at **1:15 a.m., The Man Without a Star** (1955); and at **3:15 a.m., Two Weeks in Another Town** (1962). (2 hrs. 15 min.)

8:05
TBS **Dr. Seuss's How the Grinch Stole Christmas.** The Grinch, driven by a heart (and a dog) far too small, learns the true meaning of Christmas. A must. (30 min.)

8:35
TBS **A Christmas Story** (1983). An utterly winning movie, based on Jean Shepherd's memoir of a Christmas long ago, when he was convinced that he couldn't live unless he received a Red Ryder BB gun. With Peter Billingsley, Darren McGavin, Melinda Dillon. (2 hrs.) Also shown Saturday at **11:50 p.m.**

9:00
USA **Illicit Behavior.** A cop gone bad (Jack Scalia) is trailed by an Internal Affairs investigator (Robert Davi), and takes out his frustration on his beautiful wife (Joan Severance). (2 hrs.) Also shown Sunday at **8:00 p.m.**

10:00
MAX **At Play in the Fields of the Lord** (1991). Hector Babenco preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost some of its adventure-story kick. Aidan Quinn is a nerdy evangelist sent to convert an Amazonian tribe that is also being invaded by Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who tries to protect the tribe from land-grabbing whites. (3 hrs. 5 min.) Also shown Sunday at **8:00 p.m.**

12:35 a.m.
TBS **Captain Blood** (1935). Errol Flynn's first try at swashbuckling and a thoroughly terrific adventure picture. With Olivia de Havilland. (2 hrs. 30 min.)

THU., DEC. 10

5:55 p.m.
TMC **The Empire Strikes Back** (1980). Grandiose, exciting, imperial in scale, a bit ponderous, and even more spectacular than *Star Wars,* although some of the engaging camp silliness is gone. Once again the Empire, led by Darth Vader, attempts to annihilate the Rebels, Princess Leia (Carrie Fisher), Han Solo (Harrison Ford), Luke Skywalker (Mark Hamill), and Luke's new froglike guru, Yoda. (2 hrs. 5 min.)

8:00
7 **The Best of Country '92: Countdown at the Neon Armadillo.** A two-hour special, with hosts Clint Black and Mary-Chapin Carpenter, paying respects to the resurgence and new look of country music.

13 **Christmas Special With Luciano Pavarotti.** A one-hour performance by the beloved tenor, from Montreal's Notre Dame Cathedral. Also shown Friday at **9:00 p.m.** on 49.

SHO **Liar's Edge.** A new thriller starring Nicholas Shields as a lonely teenager who suffers violent visions in the wake of his daredevil father's death. It doesn't help matters that the boy's mother has a new fiancé (David Keith) who's mixed up in all sorts of bad affairs. (2 hrs.)

9:00
AMC **The Hurricane** (1937). The storm of the title, a twenty-minute cataclysm, is a terrific closer. But everything else about John Ford's romantic adventure works just as well. Dorothy Lamour and Jon Hall star as childhood sweethearts on an idyllic Pacific island, their love in jeopardy because of the nasty storm and an even nastier Raymond Massey. (2 hrs.)

9:05
13 A Poirot marathon. First, **Poirot IV: The Theft of the Royal Ruby,** a *Mystery!* episode wherein Poirot's quiet Christmas is rudely interrupted. Followed, at **10:15,** by **A Conversation With David Suchet,** a.k.a. Hercule Poirot. And at **11:05, Poirot III: The Kidnapped Prime Minister,** whose title pretty much gives away the crime that Inspector Poirot must handle. (1 hr.)

10:00
7 **Primetime Live.** Diane Sawyer interviews Sarah Ferguson, the troubled duchess of York. (1 hr.)

3:00 a.m.
TMC **A Thousand Clowns** (1965). Herb Gardner adapted his own influential Broadway comedy about a man who's being asked to drop back into society after a few rounds on the slow track. With Jason Robards Jr., Martin Balsam, Barry Gordon, and Barbara Harris. Fred Coe directed. (2 hrs. 30 min.)

FRI., DEC. 11

8:00 p.m.
2 **Rudolph the Red-Nosed Reindeer.** The longest-running special on TV, this is the one-hour tale of the spindly reindeer who went from outcast to hero.

A-E **Butt Out! Life and Death of Cigarette Advertising on TV.** It's hard to believe, but there was a time when the cigarette enjoyed a beloved status on TV: Everyone from Lucille Ball to Fred Flinstone declared its glamour. Here's a look at the rocky history of TV advertising of cigarettes, which was banned in 1971. (1 hr.)

MAX **Life Is Sweet** (1991). British director Mike Leigh's perceptive, bittersweet slice of suburban life under Thatcher. With Alison Steadman, Jim Broadbent, and Timothy Spall. (2 hrs.)

9:00
13 **The Concert for Planet Earth.** (Reviewed in this issue.) A two-hour concert, taped at the Earth Summit in Rio de Janeiro in June, featuring Placido Domingo, Wynton Marsalis, Denyce Graves, Gal Costa, Sarah Chang, and many others. With host Jeremy Irons.

A-E **The RFK Assassination.** Robert F. Kennedy was assassinated on June 5, 1968, having just won the California Democratic primary for U.S. president. Now, we're told, Sirhan Sirhan, who has been imprisoned ever since for committing the murder, may not have acted alone. This one-hour documentary, with host Bill Kurtis, suggests that the Los Angeles Police Department and the CIA may have been involved in a cover-up of a conspiracy.

10:00
7 **20/20.** A profile of Steve Martin, who plays an evangelical con man in the new film *Leap of Faith.* (1 hr.)

10:30
SHO **Carol Leifer: Gaudy, Bawdy, and Blue.** A half-hour comedy special from the woman who's best known right now as the model for Elaine, Jerry Seinfeld's ex-girlfriend on *Seinfeld.*

MIDNIGHT
CUNY **The Strange Love of Martha Ivers** (1946). Kirk Douglas's film debut, playing a man who is able to force Barbara Stanwyck into marriage because he witnessed a long-ago crime. (2 hrs. 15 min.)

12:40 a.m.
21 **A Man and a Woman** (1966). Jean-Louis Trintignant and Anouk Aimee star in Claude Lelouch's lovely and beloved drama about a young widow and widower who lose their hearts to each other. (1 hr. 35 min.)

2:15 a.m.
21 **Young and Innocent** (1937). A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. (1 hr. 30 min.)

SAT., DEC. 12

12:30 p.m.
4 **NFL Football.** The Denver Broncos visit the Buffalo Bills in what could be a preview of a playoff matchup. Followed, at **3:30,** by the presentation of this year's Heisman Trophy.

4:00
2 **NFL Football.** Relax—it's almost over. The woeful New York Giants play the Phoenix Cardinals.

5:00
AMC **The Four Feathers** (1939). Perhaps the best of the British Empire sagas, this terrific adventure film has romance, suspense, battle scenes with millions of screaming heathens, and a tremendously moving performance by Ralph Richardson as the blinded soldier trapped by his own rigid code of honor. Directed by Zoltan Korda. (2 hrs.)

7:30
MSG **NBA Basketball.** The New York Knicks will surely relish tonight's opportunity to play the Detroit Pistons at Madison Square Garden, given the thrashing the Pistons delivered to the Knicks a couple weeks ago in Detroit.

8:00
2 **Who Framed Roger Rabbit?** (1988). CBS (as in Can't Be Serious) has postponed this film yet again. With luck, the soulful, hilarious mixture of live action and cartoons

will indeed be shown tonight. (2 hrs.)

A-E **Excalibur** (1981). A large, talented cast and John Boorman's bold direction make this retelling of the King Arthur legend a bruising, exhilarating affair. With Nicol Williamson, Helen Mirren, Gabriel Byrne, Liam Neeson. (3 hrs.)

BRV **Moonlighting** (1982). Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader (Jeremy Irons), an angry, nervous man, is desperate to complete the job on time and locks his men in, declaring his own version of martial law. Written and directed by the Polish émigré Jerzy Skolimowski. (2 hrs.)

HBO **Dead Ahead: The Exxon Valdez Disaster.** A 90-minute dramatic re-creation of the negligence and panic that led to the country's most devastating environmental disaster ever. With Christopher Lloyd, John Heard, Rip Torn, and Michael Murphy. Also shown Tuesday at **8:00 p.m.**

8:30

4 **Internal Affairs** (1990). Playing Dennis Peck, a sleazy and corrupt Los Angeles cop, Richard Gere gives free rein to his talent for insincerity and insinuation. The motor of the plot is the choking anxiety felt by Andy Garcia's Raymond Avila, a young and ambitious cop from Internal Affairs who is investigating Peck. Mike Figgis's movie is tense, exciting, and fun. With Laurie Metcalf. (2 hrs. 30 min.)

9 **NBA Basketball.** The New Jersey Nets are not nearly as bad as they were last year, and the Chicago Bulls aren't as good as last year. Even so, playing at home, the Bulls should dominate.

9:00

TMC **Thelma and Louise** (1991). An exciting and fun adventure movie in which Geena Davis, a repressed housewife, and Susan Sarandon, a bored waitress, hit the road. They want freedom, and in the most devastating way, they find it. Written by Callie Khouri, directed by Ridley Scott, and with good performances by Brad Pitt, Christopher McDonald, and Harvey Keitel. (2 hrs. 30 min.)

11:00

CUNY **He Walked by Night** (1948). Alfred Werker's tight, fast cops-and-robbers story shot on location in Los Angeles, with emphasis on interesting scientific detection methods. With Richard Basehart. (1 hr. 30 min.)

11:05

13 **The Little Princess** (1939). Charming rags-to-riches story starring Shirley Temple as a Victorian ragamuffin who becomes a—well, it's quite obvious, no? With Richard Greene, Anita Louise. (2 hrs.)

2:30 a.m.

11 **Brazil** (1985). An apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. In this anti-Utopia, violence breaks out everywhere; people are arrested and tortured for the most trivial of reasons. Director Terry Gilliam's instincts as an entertainer save him from sententiousness, and the movie is often hilarious, albeit in a startlingly weird way. With Jonathan Pryce, Robert De Niro, Kim Greist; screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (2 hrs. 30 min.)

3:00 a.m.

5 **Charly** (1968). An excellent adaptation of Daniel Keyes's novel *Flowers for Algernon,* with Cliff Robertson playing the retarded man who, through a scientific experiment, becomes a near-wizard for a time, before reverting to his previous state. (2 hrs.)

4:20 a.m.

TBS **Take the Money and Run** (1969). Woody Allen's debut as writer-director-star is a beautifully compact, uproariously funny comedy about a bungling compulsive thief. With Janet Margolin. (1 hr. 45 min.)

SUN., DEC. 13

1:00 p.m.

4 **NFL Football.** The beauty of a game like this is that *somebody* has to win—either the woeful New York Jets or the dreadful Indianapolis Colts will come away with a victory.

2:00

FAM **The Christmas Wife.** A very good 1988 TV movie starring Jason Robards as a lonely widower who pays $500 to have company for Christmas. The company turns out to be Julie Harris, a quiet and distant woman whose husband has hired her out as holiday caretaker against her wishes. (1 hr. 30 min.)

3:00

9 **Time Bandits** (1981). A large-scale fantasy picture in which a group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space. Much of the imagery is extraordinarily imaginative, but the separate episodes, which are sometimes amusing, are held together with library paste. With Ian Holm, Sean Connery, and John Cleese. Directed by Terry Gilliam. (2 hrs.)

5:00

13 **The Christmas Songs With Mel Tormé, Maureen McGovern, and Doc Severinsen.** There's "White Christmas," there's "Winter Wonderland," and, of course, there's Tormé singing "The Christmas Song," a.k.a. "Chestnuts Roasting on an Open Fire." (2 hrs.) Also shown at **7:00** on 49.

5:30

4 **The Cocaine Commute: Caribbean-New York Drug Route.** Reporter David Diaz explores the deadly drug connection. (30 min.)

7:00

5 **Batman: The Animated Series.** The popular cartoon moves to prime time. (30 min.)

7 **To Grandmother's House We Go.** (Reviewed in this issue.) A new comic movie about a pair of young twin girls who overhear their mother wishing she could have a break from her hectic life. They decide to go off to their grandmother's house for a spell, but various pitfalls await. With Mary Kate and Ashley Olsen, Rhea Perlman, Jerry Van Dyke, Cynthia Geary, and J. Eddie Peck. (2 hrs.)

13 **A Carnegie Hall Christmas Concert.** Kathleen Battle, Frederica von Stade, and Wynton Marsalis are among the key performers in this two-hour concert, which is being simulcast on WNCN—104.3 FM. With the Orchestra of St. Luke's, Andre Previn conducting.

AMC A double dose of Jean Lafitte and the War of 1812: first, the 1938 version of **The Buccaneer,** directed by Cecil B. DeMille, starring Fredric March and Walter Brennan; followed, at **9:05,** by Anthony Quinn's 1958 remake, which stars Yul Brynner, Claire Bloom, and Charlton Heston. (2 hrs. 25 min.)

8:00

A-E **Bernard and the Genie.** British comic actors Lenny Henry and Rowan Atkinson star in this BBC romp about Bernard Bottle (Alan Cumming), who, having just lost both his job and his girlfriend, discovers a giant genie in an old lamp at home. (1 hr. 30 min.)

8:30

4 **Back to the Future Part III** (1990). A lot less wearisome than *Back to the Future Part II.* Marty McFly (Michael J. Fox) has traveled to the Old West to save Doc (Christopher Lloyd) from his death. Bob Gale (writer) and Robert Zemeckis (director) offer some genially goofy, sometimes even graceful, play with the clichés of the Westerns. (2 hrs. 30 min.)

9:00

2 **A Message From Holly.** (Reviewed in this issue.) Lindsay Wagner and Shelley Long star in a new drama about a free-spirited woman (Wagner) who is diagnosed with a terminal illness and asks her very career-oriented friend (Long) to raise her young daughter. (2 hrs.)

7 **Charles and Diana: Unhappily Ever After.** (Reviewed in this issue.) Roger Rees and Catherine Oxenberg play the title characters in this two-hour TV movie about the famous and infamous pair of royals.

13 **The Alistair Cooke Salute.** A two-hour-plus toast to the dean of public television, who's hanging it up this year.

10:00

TDC **Oceans of Air.** Aerial time-lapse photography and computer graphics give us a glimpse of what really happens in our atmosphere. (1 hr.)

11:00

A-E **John Lee Hooker and Friends.** Electric-blues pioneer John Lee Hooker in an intimate one-hour concert, joined by Bonnie Raitt, Robert Cray, and Ry Cooder.

BRV **The Captain's Paradise** (1953). Alec Guinness stars in Anthony Kimmins's delightful comedy about a ship's captain who has a girl in at least two ports. With Yvonne De Carlo, Celia Johnson, Bill Fraser. (1 hr. 30 min.)

MON., DEC. 14

8:00 p.m.

5 **Willow** (1988). An exhausting, clangorous fantasy-spectacle that coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer,* and the Old Testament. Produced by George Lucas and directed by Ron Howard. It's about a wicked queen, a baby, three-foot creatures called Nelwyns, and a swashbuckler (Val Kilmer). (2 hrs. 30 min.)

13 **Brainstorm: The Truth About Your Brain on Drugs.** (Reviewed in this issue.) A blunt look at what alcohol, nicotine, cocaine, and other drugs do to a young body. (2 hrs.)

9:00

7 **Monday Night Football.** The Los Angeles Raiders play the Miami Dolphins.

10:05

TBS **Bad Day at Black Rock** (1955). The taut, thrilling tale of one terror-filled day in the life of a tiny desert town, with a mysterious stranger at the center of the action. Fine performances by Spencer Tracy (minus an arm) and Robert Ryan. Directed by John Sturges. (1 hr. 45 min.)

11:00

BRV **Mon Oncle** (1958). A mirthful comedy directed by and starring Jacques Tati, an almost silent film composed of splendid gags and sharp-eyed observations. Tati is the simple man whose life-style is compared with the very complicated, very *modern* life-style of his sister and brother-in-law. (2 hrs.)

11:35

SHO **A Day in the Life of Hollywood.** There's an awful lot going on in Hollywood, just about all of it having to do with wanting to get rich and famous. Here's a one-hour documentary shot over a 24-hour period in May.

3:00 a.m.

TMC **The Tall Guy** (1989) A ribald comedy starring Jeff Goldblum as an American actor in England who has been reduced to playing the straight man in a horrible comedy show. His luck changes when he wins the lead in a musical adaptation of *The Elephant Man* (called *Elephant!*) in which the chorus sings, "Somewhere up in Heaven there's an angel with big ears." With Emma Thompson, Rowan Atkinson, Emil Wolk, Geraldine James. (1 hr. 30 min.)

TUE., DEC. 15

4:00 p.m.

2 **Flour Babies.** A *CBS Schoolbreak Special,* directed by Linda Lavin, about a class of high-schoolers who are each given a five-pound bag of flour and asked to pretend it's a baby that must be cared for. (1 hr.)

8:00

5 **Stripes** (1981). Bill Murray and Harold Ramis, two screw-ups without a job, join the volunteer army and wreak havoc. This "wacky" service comedy might have been made 25 years before: We get the same gags, the same girls, the same tough drill sergeant (Warren Oates) and the same basic plot, in which the worst platoon in the army pulls itself together and performs brilliantly. With John Candy; Ivan Reitman directed. (2 hrs.)

9:00

13 **Through the Eyes of a Killer.** A new psychological thriller starring Marg Helgenberger as a woman who, having broken up with her boyfriend, begins a relationship with the contractor renovating her apartment. When this new romance goes sour, her new lover is unhappy—and, presumably, has the keys to her apartment. (2 hrs.)

A-E **The Nutcracker.** The Bolshoi Ballet Company and Theatre Orchestra perform Lev Ivanov's choreography (revised by Yuri Grigorovich) of the Tchaikovsky classic. (2 hrs.)

LIFE **The Good Fight.** (Reviewed in this issue.) Christine Lahti plays a divorced lawyer who gets back together with her ex-husband (Terry O'Quinn), also a lawyer, to fight a tobacco company on behalf of a young ballplayer who's developed mouth cancer. (2 hrs.)

10:00

13 **Popular Culture: Rage, Rights, and Responsibility.** A roundtable discussion about the conflict between artistic freedom and social responsibility in popular culture. (1 hr.)

11:00

BRV **Sweetie** (1990). In this arresting if not thoroughly winning film, Genevieve Lemon (Sweetie) is a hilarious travesty of insatiability. But she's the only thing in that completely works in Jane Campion's movie, which is built of nightmarish memories and phobias, a sense of the dislocation of family life. (2 hrs.)

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Forever Valentine Sought!—By communicative, charming president of well-known corporation, sophisticated, boyishly handsome, with grand sense of humor, optimism, idealism, muscular, 30s, tall, tender - enjoys the arts, fitness. Dreams of kindred spirit with much intelligence, understanding, under 41, to share a great life of laughter, love, marriage, family. Reply requires photo. 4212 ✉

From Chocolate Chip Cookies—(Home-baked) to dinner on the town; from skiing in VT to volleyball on the beach. Pretty, intelligent, 33-year-old Jewish female, entrepreneur (Westchester-based), seeks a sensitive, intelligent, caring man who also thinks the odds are one in a million. Note/photo. 2553 ✉

Be Fun, Be Open—Be 60something - for woman with varied interests, clear head and warm heart. 4153 ✉ ☎

Let's Go Skiing—Handsome, passionate skier, 36, with a go-for-it attitude, seeks a natural beauty to share cold chair lifts, warm fires and a love for the outdoors. I'm a very adventurous and successful, Jewish (nonreligious) businessman in search of a creative, caring and unconventional spirit who is at home in the city and in the mountains. Sense of humor, note and photo a must. 2510 ✉

Gay Male, Fortysomething—Warm, open, creative, successful, seeks special friend with heart and soul for caring, sharing relationship. 2527 ✉ ☎

Your Christmas Present:—A beautiful, slim strawberry blond to build a home with. My present: a handsome, successful Christian guy, 34-44, to love. Don't be a Scrooge - call or write. 4203 ✉ ☎

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 52 years, with warmth, wit, convertible, canoe and Upper West Side real estate - seeks outrageously bright, attractive, sensitive and largely happy woman under 40, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 2533

Asian Beauty Sought—By extraordinary, successful, single white male, 35. I'm intelligent, athletic, educated, good-looking, fun-to-be-with and run one of America's leading growth companies. I enjoy working out, music, travel, reading, art and life in general. I've exhausted singlehood and am looking to settle down! I live in Chicago but travel to NYC often. Looking for smart, attractive woman, 20-30, to captivate me. 4206 ✉

Adventurous, Enthusiastic Woman—Attractive, tall dark Canadian, 39, Jewish, finance consultant, thrives on the diversity and stimulation of NY. Looking for articulate man with sense of humor. 4215✉☎

I'm Tall, Slim, Smart—Pretty and solvent. Lonely for tall, 60s-plus gentleman - kind, worldly, successful best friend. 2511 ✉

Almost 34, Pretty, Down-To-Earth—Athletic, energetic businesswoman who loves sports, city nights and country weekends, seeks Christmas card (with photo perhaps?) from warm, sincere, emotionally stable gentleman, 35-40ish, with great smile. Merry Christmas! 2554 ✉

Down-To-Earth Lady—31, seeks Jewish Manhattan gentleman, 30-38. 2520 ✉ ☎

Asian-Indian Professional Woman—5'8", 40, bright, attractive, athletic, seeks intelligent, athletic, fun-loving man. 2541 ✉

Adorable—Jewish male, 28, happy, confident MD who wants to save the world - searching for a compatible Jewish female. Photo please. 4209 ✉

Bogart's Charm, Pacino's Passion—Creative, witty, fit, spontaneous, handsome Jewish professional, 42 years, seeks dynamic, sensual woman with style. No butter on the popcorn please! Note/current photo/phone. 4185 ✉

Very Pretty MBA—31, 5'8", seeks attractive, Jewish professional man with good sense of humor, 30-35, for fun and commitment. Note/photo. 7264 ✉

Wild At Heart—Handsome, bright professional. I'm 6'1", 190. Enjoy tennis, skiing, running, Caribbean, Grateful Dead to Nat King Cole. If you're athletic, extremely bright, beautiful, with your act together, nonsmoker and Jewish, 24-30... Work/play hard. Note/photo. 4180 ✉

Woman Physician—42, tall, slender, considered beautiful, wishes to establish a loving, enduring partnership with a gentleman of substance and honor who has a generous heart, a sense of humor and a measure of vulnerability. If you seek genuine intimacy with an accomplished woman of many facets and a considerate, caring nature, and if you believe great passion and excitement can be found in day-to-day life, please send letter/photo/phone. 2549 ✉

Sweet, Spunky And Slim—28, 5'6", attractive, green-eyed blond professional, who's sensitive, ambitious, fun-loving, Jewish and genuine. Seeking similar qualities in a tall Jewish guy, 28-36, for friendship, fun and future. Photo/note/phone. 7259 ✉

Businessman, Artist, Writer—Exciting man for all seasons, a multimillionaire with a terrific sense of humor - generous, warm, understanding - will make you laugh and relax. If you are under 44, please send a note. Will answer only letter with clear, recent photo and evening telephone number. 4226 ✉

Lovely, Lively Lady—Looking for laughter and love. This 60-plus culture vulture wants to share loyalty, sensitivity, generosity, compassion with like-minded man. Nonsmoker. 4187 ✉ ☎

Witty, Warm Woman—Late 40s, attractive, interesting, outdoorsy, degreed, solvent, looking for easygoing Alan Alda/Garrison Keillor type. Should like animals, kids, farms, antiques, comfortable clothes and the company of old close friends. Age, looks, riches of little importance, but must be physically affectionate, emotionally open and like a lot of communication. A fondness for gardening, good food and moseying around the neighborhood is a plus, as is an inquisitive mind and exploratory spirit - and enough self-indulgence to enjoy spending rainy days in bed. Lots of flaws accepted, if accompanied by sufficient warmth, humor. Note necessary/photo nice. 7262 ✉

Dynamic, Intriguing—Upwardly mobile male, 34, wishes to meet female alter ego to explore the outer galaxies. 4182✉☎

Tall, Dark, Handsome Attorney—Jewish (you need not be), divorced, 44, 6'2", 185 lbs - nonsmoker. Seeks tall, slim, attractive professional female, also a nonsmoker, 28-38, for serious relationship - animal lover and sports fan a plus. Westchester, Rockland and North Jersey okay. Note, phone and recent photo a must for reply. 4218 ✉

Active, Warm, Feminine—Genuinely attractive, accomplished, professional Jewish woman, 54, looking for a sensitive, secure, interesting and interested man to develop and share friendship, humor, love and hopefully future. 2551 ✉

I'll Shoot My Dog!—If you don't answer this ad. Beautiful, green-eyed Rutgers grad, 5'5", 120 lbs, seeks tall, Jewish, athletic guy, 34-39, for Fire Island summers, bike trips, jazz music, NY Times, books and best friendship. Note/photo/phone. 4186 ✉ ☎

Beautiful, Sexy Brunette—29, who is tired of the bar scene - loves travel, theater, music and romantic dinners. Seeks handsome, witty, successful, cultured male counterpart, 29-35, for long-term relationship. Photo/note. 2552 ✉

Berkshires—Pretty, single mom from NY, living in beautiful countryside - has it all but the right companion. Are you a tall professional, 30s-40s, coming up my way? Send photo and note. POB 372, South Egremont, MA 01258.

Gay Woman—5'7", 40ish, very attractive, blond Wasp professional, charming, dynamic, passionate. You: dark-haired, very feminine, sensuous woman of physical beauty, class, intelligence, sense of humor a must. 4158 ✉ ☎

Charlotte Rampling Looks—New to NY, down-to-earth, smart, classy Jewish female, late 30s, 5'7"/fit, seeks warm, witty, wise man, 38-50, 5'9" plus, to share great times. Note/photo. 2548 ✉

Slim, Upbeat, 40ish, Attractive—Jewish lady seeks soul mate. 2525 ✉

White Knight—A man for all seasons seeks a woman of style and substance. If you have a sharp mind, great body...and travel, laughter and exercise make you happy, then let the adventure begin. Handsome, very fit entrepreneur, early 40s, awaits your reply. Nonsmoker. Note/photo/phone. 2514 ✉

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Nurturing Jewish Male—29, 5'9", attractive, warm, funny, educated professional, seeks pretty partner. 4193 ✉ ☎

Classic Beauty, Fabulous Legs—Perfect figure. Discriminating but passionate nature. Rare combo of artist/business gal with country/city interests - looking for successful, solid guy with a zest for living, a stable soul and a genuine romantic streak. Let's light up the sky. 40-50, nonsmoker. Note/photo. 2542 ✉

European, Truly Beautiful—37, real blond, 5'6", 107, former lawyer turned designer, multilingual, well-traveled, sophisticated, affectionate, honest Christian woman - seeks sensitive, successful man, 38-50, for travel, music, theater, sports, fun, friendship and future. 2538 ✉

Lucy Seeks Ethel—Gay white female, 32, seeks feminine woman for relationship and adventures in Queens, NYC. 2530 ✉

Good-Looking, Well-Off—Gary Cooper type - wit, musician, 56, kind-spirited. Looking for beautiful (inside and out), Waspy-American, Asian or European, classy, passionate woman, 35-50, who needs toes warmed. (No booze, smoke, cats.) 4181 ✉

Handsome Man—Travels regularly to NY; tall, athletic, secure, mid 50s. Seeks slim, moral, intelligent, happy Wasp woman, to age 37, free to relocate and begin a family and new life. Photo/phone. POB 21525, Ft. Lauderdale, FL 33335.

Handsome, Successful Professional—46, athletic, trim, 6'1". Interests include travel, music and jogging, seeking a very pretty, slim woman (30-42) who is also happy, outgoing and warm. Photo/note/phone please. 4214 ✉

PhD Researcher—Westchester man, 45, 5'11", blue eyes, happy, well-traveled, articulate. Seeks stylish, attractive, well-educated professional woman - at most 41, with no kids (yet). Nonsmoker. Photo helpful but optional. 4222 ✉ ☎

High Visibility—President of a TV news bureau, 29, 6', Jewish, college grad, handsome, with style and substance, calling for a great-looking gal with figure and intelligence to match, for romance, fun and commitment. Note and recent photo a must. 4220 ✉

Hilarious, Handsome, Ivy-Educated—(JD/MBA) entrepreneur - Jewish, 38, 5'11", excellent athlete, sophisticated bon vivant, maiden voyage Personal. Desires adorable, sensual, sweet, svelte, energetic female equivalent (26-33), for serious stuff. Photo requested. 4201 ✉

Imagine This—A 31, Jewish, professional, NJ guy, 6'2", trim, very good-looking and fit, who is funny, easygoing and fun to be with. You are a 24-31, Jewish girl who is pretty, slim, playful and loves to laugh. Just imagine the possibilities. Note/photo. 4223 ✉

Jigsaw Puzzle—Warm, handsome, athletic, sensitive and fun, Jewish, 35-year-old dentist, almost complete - looking for that last puzzle piece, 24-33, pretty and slim. Send recent photo and note. 2550 ✉

Single Jewish Male, Dentist—33, tall, dark, handsome, super-successful, liberal Modern Orthodox, ready for commitment with a Jewish woman who is cute, sensual, sincere, educated, open-minded, sensitive and caring, with a heart of gold. Photo please. 2515 ✉ ☎

Kind, Gentle, Caring—Unpretentious, successful, fit physician/surgeon (Jewish, not religious) seeks female counterpart, 33-38, who is sensual, intelligent, fit, passionate, nonsmoker, to share warmth, joy, fine things and intimacy. Photo please. 2534 ✉

Long, Leggy, Sexy And Smart—Artist, 38, nifty figure, culturephile, hacker, seeks empathic, brilliantish, very tall, fit man, 30-50, for relationship. Photo. 2516 ✉

Looking For Someone To Just Be My—Everything, and for me to be your everything. Dark, very good-looking, successful businessman, 38, 5'10" and thin, with a great sense of humor - enjoys reading the Sunday Times, walks through Central Park and long rides upstate. Seeking beautiful, very thin counterpart, 29-35, so that two become one. Phone/photo an absolute must. 4191 ✉

Natural Foods Man—40, 5'7", would like to meet a female who's warm, down-to-earth and fun to be with - like me! I enjoy yoga, cycling and scuba. 4183 ✉

Pretty Woman—54, winsome, witty - loves movies, theater, bridge. Seeks Jewish man for friendship and love. 7260 ✉

New Beginnings!—Cute, curvaceous gal - professional, caring, bright and articulate, seeks Jewish mensch, 30-40, for best friend and more. He's humorous, handsome and honest, with a questing intellect, diverse interests and a great sense of fun! Best note with details on first date wins you a glass of bubbly on New Year's Eve! Photo appreciated. 4194 ✉

Nicole Miller Cocktail Dress—Awaits Cinderella (it's impossible to find a glass slipper in this town). 6', very handsome, slim attorney/business owner, 34, Jewish (nonreligious), seeks extraordinary, accomplished woman, 24-32, with sharp wit, hard body and soft heart. The proposed game plan: AMs at Equinox, stolen afternoons at the Frick, adventurous nights in Soho, and much more. Note/photo/phone. 2532 ✉

Not Just Another Pretty Face—Slender, Jewish, green-eyed brunette, mid 30s, with a kind heart, honest nature and a great personality. Seeks special, sincere, good-looking, monogamous man who can keep me loving and laughing. Be my lover, confidant, best friend...and you could have a partner for life. Note/phone/photo a must for reply. 2537 ✉

Handsome, Sexy, Educated—Italian male, 36, seeks romance with visually sexy woman who is intellectually stimulating. Photo/phone. 4198 ✉ ☎

Not Looking For Perfection—Professional Jewish male, 32, non-religious, intelligent, open-minded, seeks discerning woman, 22-29, to enjoy being with. Sense of humor is a must. 4213 ✉

Not So Ex-Chippendale—Now accomplished MD, 29, 6'1", battle-tested but idealistic, rugged but gentle, spontaneous but earthy, ready to settle down but will only settle for warmhearted, wise and secure woman with solid Jewish identity, naturally beautiful, thin but curvy, who notices things, giggles, gets chills from Betty Carter, can argue politics and stare down adversity. Photo and note. 4179 ✉

I Just Want To Fall In Love—No games. No deals. Just love. Jewish lady, 37, seeks (and offers) 93% normality. If our 7%s are complementary, perhaps fairy tales do come true. Please call quick. My belief in magic is waning! And, oh - I'm not thin and I hate cats. 4197 ✉

Gay Male Seeks Jewish Female—For best friend, love, possible marriage. I'm 41, Jewish, gay (not practicing), healthy and financially secure. POB 6474, NYC 10128.

On A Search For The Superlative—Are you the coolest, most fun, cutting-edge, passionate, best-at-what-you-do woman, 25-35, with the good fortune to be endowed with a keen mind, sharp looks, wicked sense of humor and a serious personality (no attitude)? Play hard...but not in a relationship? Self-sufficient - yet appreciate the warmth brought by a special person? Into "alternative" music, sports, martial arts, film, art or travel? Man, 31, 6'3", fit (to be seen with, too), succeeding in music business, is trying to live up to your example. Looking for growth through sharing your immediate surroundings. What's on your mind? Letter, phone and photo svp. 2555 ✉

Outdoors And The Arts—Male, 55, seeks enthusiastic, outdoorsy female who will help me to seize the day. I like hiking, the ballet, sailing, concerts, cross-country skiing and museums. 4205 ✉

Male, 50s, 5'8", Athletic—Italian-American, aesthetic, educated, busy parent half-time - loves fine food, music, etc. Seeks relationship with lively, slim, cute, smart female, 35 plus, with sense of humor and style. Kids a plus. Exchange notes/photo. 4216 ✉ ☎

This Time I'm In It To Win—Handsome CT professional, 45, open, honest, fun and funny, running on empty and lonely too long. Wounded by recent events and want to change my life. You are an attractive "brown-eyed-girl", over 35, curvy, friendly, successful, with no minor children, and want to enjoy life with a really good guy. While you see a chance, take it. (203), (914) and (212) preferred. 2522 ✉

Phenomenal Gal, Great Face—Terrific body, 5'4", 110 lbs, 40, seeking special man, 45-60, equally financially secure, comfortable in Soho as well as Sign Of The Dove, for committed and fulfilling relationship. Photo required. 4176 ✉

Ravishing With Short Hair (Really)—Sensual, petite, refined, professional, Jewish. Seeks quality, successful gentleman, 42-54. NYC/NJ. Photo/note. 4178✉

Wanted: Good-Natured Man—With traditional values, eclectic interests. Over 6' a plus. By attractive Manhattan widow (professional, 44) who enjoys music, travel, nature, culture. Photo please. 7261 ✉

Passionate, Brainy PhD Psychologist—Jewish, pretty, petite, sexy, warm, 45 (looks 35), musical, eclectic interests, seeks cerebral, brawny mensch, 38-50, literate, left-leaning, empathetic, energetic, for love and commitment. 4195 ✉

Fun, Energetic, Pretty—Looking for Jewish professional male, 53-63. Photo/note/phone. 4184 ✉

Very Pretty Jewish Female—30, is looking for a nice guy who is good-looking, well-educated and has a great sense of humor. Photo a must. 4196 ✉

Very Pretty, Intelligent—Warm Jewish woman, 31, slim, seeks match in terrific, nonsmoking Jewish man. Photo. 4200 ✉

Vibrant, Dynamic, Alluring Blond—Am successful, sexy and scintillating, and been known to turn heads - athletic too! Seeks guy with the good stuff - charming, handsome, secure, who makes me smile (30s-40s, 5'9" plus). If you're looking for the real thing, send letter/photo. 7265 ✉

Warmth, Beauty And Brains Wanted—By this successful, kind MD - 38, Jewish, who lives and works at the Jersey Shore. Am athletic, romantic and refined. Like dining, dancing, sports and theater. Seek one very intelligent, attractive, charming and fit Jewish female for happily ever-after. Let my love open the door to your heart. 2528 ✉

Where Have You Been?—This very pretty, 5'8", Jewish female MD has time and heart to give to a good-natured, nonsmoking, Jewish professional man, 33-42, with a sense of humor and integrity ...and wants to share life with a terrific lady. Let's make up for lost time. 4221 ✉

Ivy League Lawyer And Professor—Sincerely searching to create a lasting relationship with a well-educated, slim, domesticated Jewish woman, vintage 1935-1945. Westchester resident preferred. Graduate degree is a plus. 2543 ✉ ☎

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Lovely Lady, Inside And Out—Jewish, 31, seeks professional, Jewish Prince Charming/Peter Pan, for fairy-tale romance. Photo appreciated. 4204 ✉ ☎

Worthless Evenings? No More...—Single Jewish male, nonsmoker, 26 years old, athletic, who likes sports, various types of music and comedy clubs, seeks smart, in-shape, single Jewish female, nonsmoker, 23-26 years old, who liks sports, romantic dinners, having a good time - and loves laughing. Photo and note please. 2556 ✉

42, Handsome And Aware—Man of few words looking for female correlate. Note and phone. Tennis a plus, as is compassion - and a sense of humor. 4217✉

Cuddlers Only—Adventurous, attractive, sensuous, spontaneous white female, 35, with Midwestern values. Loves animals, traveling, theater, sports, the great outdoors and...cuddling! If you're a sincere and stable, 30-45 cuddler, looking for friendship and affection, then send note and photo. 7220 ✉

Help! I'm Married To My Job—I am a nice, smart, athletic, single Jewish male, 31, 5'6", 150, balding, normal attorney. Would like to enjoy athletics, the arts and life with a nice, warm, cute, fit, professional, single Jewish female who is 5'-5'5", 28-34, and marriage-minded. Please write. 2508 ✉

If You Are Male—35-40, professional, successful, conservative, good-looking, athletic, considerate, have a sense of humor and traditional moral values, you are probably just right for this 33-year-old, very attractive, bright female physician who enjoys good conversation, travel, sports and is interested in meeting "Mr. Right". Photo please. 2385 ✉

Dear Older Beauty—This handsome, newly single, white Jewish male, 36, wants to wine, dine and romance a beautiful, big blond or brunette, age 50 plus. Photo and phone. 7247 ✉

Exotic And Ebullient—This 40ish corporate exec, round with blue eyes, seeks her soul mate. You are a 38-51-year-old mensch, intelligent, spirited, professionally accomplished, with a sense of humor about life and yourself, and willing to take risks. 2485 ✉

The Road Less Traveled—40, widow with children, attractive, intelligent, creative, Christian - likes '60s music, sports, movies. Seeks Manhattan, nonsmoking, secure male for love, traditional values and spiritual growth. Letter/photo/phone. 2480 ✉

Skiing Girlfriend Wanted—Tennis too! 34, 6'2", successful, with GQ looks and a good heart - seeks love, laughter and a best friend in an outgoing, independent, shapely and sincere Jewish female for a long-term relationship. Photo, please. 2496 ✉

Educated, Jewish—Nonreligious, nonsmoking male, 46, 6', seeks woman in 30s, still interested in having a family. 7233 ✉

Pretty, Petite, Single,—Black female, 28, loves music, art, movies and quiet evenings. Seeks single, black male, 35-40 years, to spend time with and to possibly develop a lasting relationship. 7209 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 2486 ✉

Wildly Successful, Well-Known CEO—Slim, good-looking, 40s, with NYC and Hamptons homes, seeks very pretty, very smart, slim, accomplished woman, 25-40, to share music, tennis and hand-holding. Photo/phone. 2513 ✉

Physician Preferred—By pretty, blond, blue-eyed, Ivory-woman type, age 34. Educated, Republican, offbeat, pilgrim, seeker, fireside philosopher. Interests include cosmology, astronomy, history, architecture, rare books, wine, New Age, anything high-tech. Note to box: 2519 ✉.

Gay Asian Male—32, 6'1", 210, professional, seeks color-blind male - healthy, professional, interested in exotic culture - for warm, sincere friendship. 2517 ✉

Attractive Black Professional—30, fit, sensitive and a bit old-fashioned. Seeks female counterpart who's 25-30, 5'6", cultured, reserved, with a sense of humor. Note/photo, please. 2521 ✉

28-Year-Old Mother Of Two—(Boy 9, girl 5) intelligent, attractive, down-to-earth, seeks warm, honest professional gentleman for best friend and commitment. Photo, please. 2523 ✉

Beautiful, Italian-American—LI brunette warm, charming, intelligent, seeks handsome, caring, honest man who knows how to love a woman. Note/photo, please. 35-45. 2524 ✉

Warm My Heart—Incurable romantic looking for special someone to melt away the winter chill. Handsome, 6', successful Jewish man seeks sweet, smart, glamorous female, 22-28. Photo/note. 7170 ✉ ☎

Handsome, Humorous Hunk—Jewish professional, 26, 5'10", seeks gorgeous, slim lady for romance. 4188 ✉ ☎

Warm, Sexy, Classy—Divorced female, 5'8", 47, French-Russian background, seeks generous, successful man for exciting, lasting, loving relationship. 2536 ✉

Agent Provocateur Infiltrates NYC—In guise of nice-looking MD, 44, 5'10", 155, musical, creative, ever curious. Seeks warm, highly intelligent, tiny-waisted, very slender beauty under 5'7", under 39, for ultimate love. Letter/photo. 4208 ✉

Manhattan; Handsome Retired Lawyer—Financially secure; 6', 180 lbs; brown hair; divorced; attempting second career in acting. Plays racquetball, tennis; likes fun, theater, movies, reading, conversation, singing, city and country, good nutrition. Humorous, gentle, affectionate, understanding, nonsmoking, Jewish, nonreligious (72 - and both parents lived to 95). Seeks reasonably attractive, understanding, educated woman with sense of humor - and around 5'6" or 5'7". Photo please. 4207 ✉

Call Your Kids—*And tell them to stop* worrying. I'm the woman they've been hoping you'd meet. Attractive, intelligent Jewish woman, early 50s, seeks successful male, 50s plus, with similar interests - arts, theater, tennis and conversation. Nonsmoker and skier a must! Note/photo please. 4211 ✉

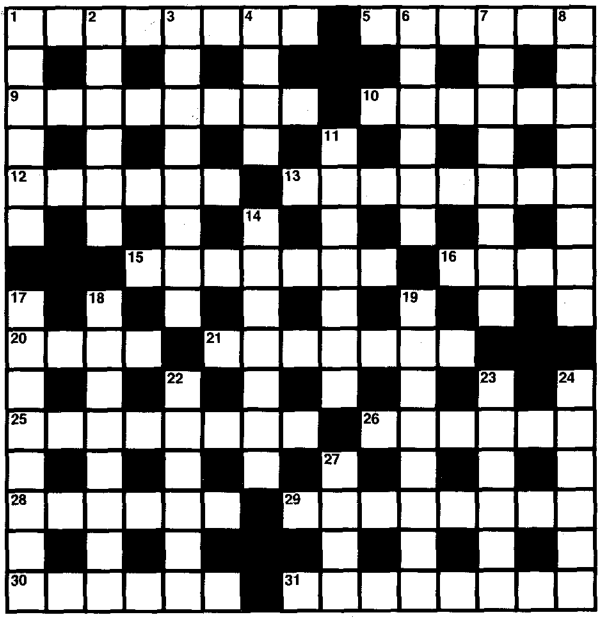
Charming Businessman—Visiting NYC January '93, seeks lovely, good-looking lady: 18-35, unafraid of falling in love, to begin with showing him around town. Letter/photo to: POB 31290, Jerusalem, Israel

French Man—Early 50s, 5'6", Manhattan resident - handsome, culturally-oriented, seeks petite, attractive, sweet woman for romance and companionship. European or Latin American background a plus. Christmas together? 2531 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Generous, so the workers love me. (8)
5 Hound out of a card game. (6)
9 Man's work, converting far attic. (8)
10 Cut by a quarter? That's harsh. (6)
12 He keeps the record—unless he scratches. (6)
13 Lacking capital, had even smaller amount in the end. (8)
15 Dance or act. (7)
16 Party with alternative means of access. (4)
20 It's hard getting into one, and painful. (4)
21 Ignore the girl—it's designed to be wounding. (7)
25 Got a germ, unfortunately, owing to someone. (8)
26 After fighting, a foreign soldier gets a banana drink. (6)
28 Liaison possible when I travel around with her. (6)
29 A row when chaps mob former champions. (8)
30 One who follows the bank. (6)
31 Famished black bird and duck joining us. (8)



DOWN

1 For the late traveller. (6)
2 Fancy it will turn up in time. (6)
3 French refuse collection is invalid. (8)
4 Staff of a thousand and one. (4)
6 Business chief taking in a conclusion. (6)
7 Not leeks in a casserole, just bones. (8)
8 Rate adjustment certain to bring rich reward. (8)
11 Make people laugh with this sleeping-bag. (3-4)
14 Soften us up as time comes round. (7)
17 Where there may be stock of white paint once used to cover a lot of warriors. (8)
18 Rushing up and demanding money. (8)
19 Make a break about now and have a fling. (8)
22 No point to sign at roundabout, take no notice! (6)
23 Ring-cans I process for a gamble. (6)
24 Ducks like this snake. (6)
27 There's a delay in turning up for this sporting event. (4)

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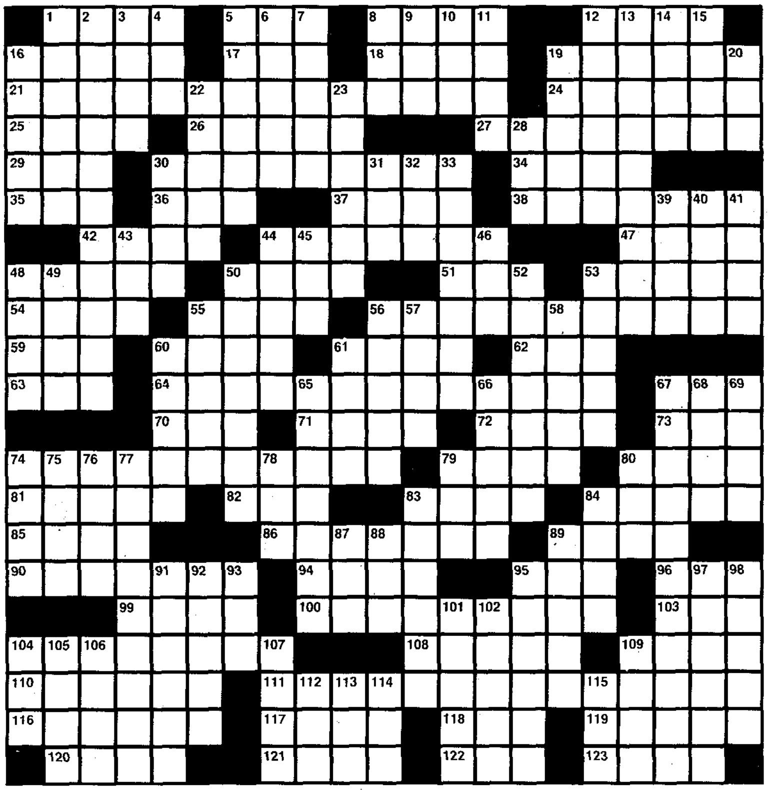
'RETROSPECTIVE '92' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Ness's colleagues
5 Major rd.
8 Spielberg blockbuster
12 Ham —— (overact)
16 Cape Cod town
17 Cousin, e.g.: abbr.
18 Berserk
19 Annoying sleeper
21 Disaster of '92
24 Hold in esteem
25 Wds. on fuses
26 Quarrel, familiarly
27 France's tennis loss, '92
29 Opposite of yeah
30 Gold-medal skater, '92
34 Venice's ruler, once
35 Whichever
36 Stop —— dime
37 Weaver's need
38 European trouble spot, '92
42 Pound sound
44 Roth and Bosco
47 Electromotive unit
48 —— Walcott, '92 Literature Nobelist
50 Adolescent
51 Guitarist Paul
53 Montmartre chapeau /
54 Dating from
55 3rd degrees, scholastically
56 Tony musical, '92
59 Rarer than rare
60 Scoff
61 City of Algeria
62 Andy Gump's wife
63 Clergywoman
64 Grammy song, '92
67 GI airwoman
70 "Here —— again . . ."
71 Otherwise
72 Blockhead
73 Pussycat's shipmate, in a poem
74 Masters winner, '92
79 In an aimless way
80 Highlands hill
81 LSD guru Timothy
82 Fjord
83 Buddies
84 Flower component
85 Faulkner's Mr. Bundren
86 Loosely woven fabric
89 Frog's haven
90 Word in the '92 news
94 Pizzazz
95 To's go-with
96 Cry out loud
99 "Mondo Cane" theme
100 Problem in the '92 news
103 Tokyo's former name
104 Washington's championship sport, '92
108 Friars Club event
109 Sandwich cookie
110 Imaginary
111 Oscar actor, '92
116 Superintend
117 First Tevye
118 Peer Gynt's mother
119 French seaport
120 Captain of the Nautilus
121 Coup d'——
122 Curtain hardware
123 Enclosure with a ticket order: abbr.

DOWN

1 "Fair Deal" president
2 Sitcom in the '92 news
3 Blunders
4 Public Enemy ——
5 Shock effect
6 Kind of feather
7 Cinematographer's light: var.
8 Peerce of the Met
9 "So in love with you ——"
10 Peking pan
11 Lose traction
12 Blue dye
13 Hall-of-Fame inductee, '92
14 Acid causing gout
15 Andes land
16 Higher —— kite
19 Relish the taste of
20 Cong. member
22 Model T starter
23 Tuber polysaccharide
28 General's asst.
30 Duchess in the '92 news
31 Sanders's rank: abbr.
32 —— polloi
33 Medical procedure in the '92 news
39 Whig's opponent
40 Intestinal prefix
41 Outermost Aleutian
43 Pershing's gp.
44 Peter, in Ponce
45 Males
46 —— who?
48 Mend holes
49 One of Isaac's sons
50 "—— Seasons" (Alda film)
52 Logos
53 Actress Lisa
55 Old coin of Hungary
56 Salad green
57 Have status
58 Future mare
60 Like an orange
61 Girl-watch
65 Narrator
66 Discombobulate
67 Toronto's win, '92
68 On vacation
69 Tighten a muscle
74 Pocket overhang
75 Splitsville, USA
76 Eden-to-Nod direction
77 Hoopsters in the '92 ne
78 Jack Horner's fare
79 McKellen or Fleming
80 Prohibit
83 "The Second Mrs. Tanqueray" dramatist
84 Nocturnal mammal, for short
87 Brewer's product
88 Fleetwood ——
89 Before plasm or zoa
91 Trinidad's partner
92 Papal vestment
93 Slippery one
95 Was an angler
97 Andersen's birthplace
98 Give a push upward
101 Sub detector
102 Unverified assertion
104 Fe, Fi, Fo follower
105 —— even keel
106 Caen's river
107 Take it easy
109 Pod for soup
112 Clear after taxes
113 Refrain start
114 Peppery
115 Channel 13, in N.Y.



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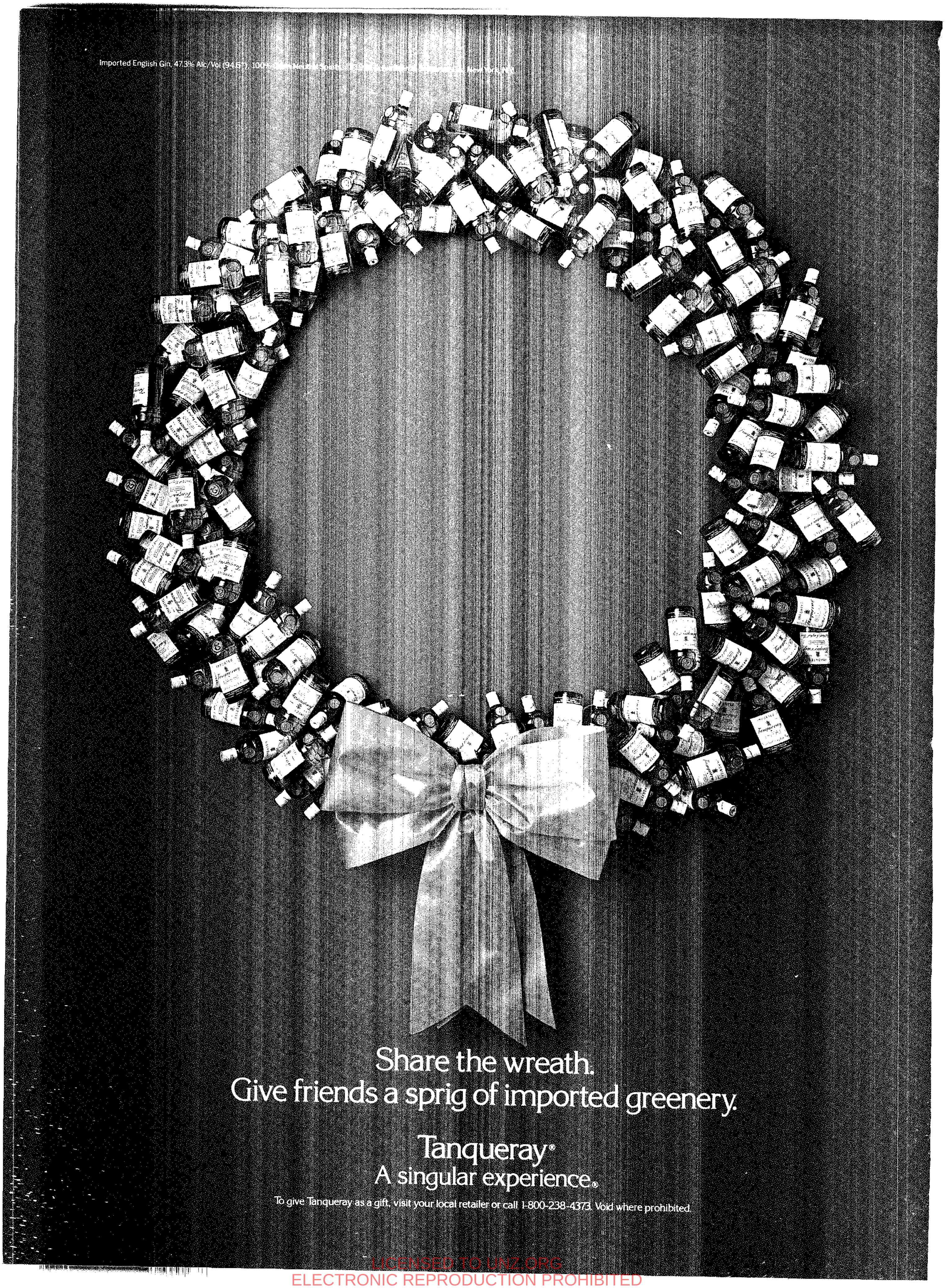

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